Reading Room Only
Z881
C123L
v.19

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES

SIGILLVM · VNIVERSITATIS · CALIFORNIENSIS
FIAT LVX
MDCCCLXVIII
EX LIBRIS

GIFT OF
W.A. CLARK LIBRARY

The Library of
William Andrews Clark, Jr.

The Kelmscott and Doves Presses

In Two Parts { Part I: Kelmscott Press
Part II: The Doves Press

Collated and Compiled by
Robert Ernest Cowan
Assisted by Cora Edgerton Sanders and
Harrison Post
With an Introduction by
Alfred W. Pollard

UNIV. OF CALIFORNIA
AT LOS ANGELES LIBRARY

San Francisco:
Printed by John Henry Nash
1921

Contents

Reading Room Only
*Z881
C123l
v.19

Foreword by William Andrews Clark, Jr.
Page v

Introduction by Alfred W. Pollard
Page ix

Note by William Morris on His Aims in Founding the Kelmscott Press
Page 1

Part I: Kelmscott Press
Page 9

The Doves Press: Salve Aeternum Aeternumque Vale
T. J. Cobden-Sanderson
Page 77

Part II: The Doves Press
Page 85

GIFT OF Clark Library AUG 11 1936 9-21-36

251472

Foreword

In the preparation of this volume which includes all of the publications of the Kelmscott and Doves Presses, I desire to say that I have had no part in the work as it is herein presented. The necessary collations and the arrangement of this bibliography have been made by my librarian, Robert Ernest Cowan, with the able collaboration of my first and second assistants, Cora Edgerton Sanders and Harrison Post. In deep appreciation of what they have done I desire here to express my sincere obligations.

WILLIAM ANDREWS CLARK, JR.

November, 1921.

Introduction by Alfred W. Pollard

PRINTERS *and publishers have to earn their living like other men and neither the one class nor the other has ever been conspicuously overpaid. It may fairly be said, indeed, that both have shewn themselves much more ready to cherish ideals, and to take moderate risks to put them into practice, than the average business man. During the century (reckoning from the various dates at which printing was introduced into different countries) in which this idealism was most fruitful the two businesses were generally united, as they were (save for a few books printed by Morris not at his own risk) in the case of the two presses with which this book is concerned. In the fifteenth century the number of men who took up printing not as a means of gaining a livelihood, but in order that the books which they wished to see published might be printed under their own eyes was very considerable. It was, indeed, to get a book of his own into print and save himself from overmuch copying that Caxton learnt the craft at Cologne and set up his press at Bruges, and it was to print the books which they wished to see printed and not for any gain (they had to rely on Cardinal Rolin as a patron to help to finance them) that Fichet and Heynlyn set up the first French press, at Paris in the Sorbonne, and summoned craftsmen from Switzerland to print their books.*

In an article in "Bibliographica" (III.344-370) Anatole Claudin, despite some remonstrances from his editor,

entitled Fichet and Heynlyn's venture a private press. The term private in connection with printing usually introduces confusion and this, I still think, was an example of its misuse. A press does not become a private press merely because it is lodged in a private building, as the Sorbonne no doubt may technically be reckoned. Printers like other craftsmen, have lived over their workshops and may do so still. For a press to be private a double qualification seems necessary: the books it prints must not be obtainable by any chance purchaser who offers a price for them and the owner must print for his own pleasure and not work for hire for other people. Books may be printed for private circulation at any press, and they may be privately printed by any printer, if he prints them for himself, and not on commission or for sale; but only presses which do no other work than this can be considered really private, and there have not been many of them.

Neither the Kelmscott nor the Doves Press was private, as I have ventured to define privacy as applied to printing. The books of both the one and the other by means of circulars were advertised as offered for sale, and to the best of my belief no good money was ever refused on account of the personal shortcomings of a would-be purchaser. Morris, moreover, besides at first employing Messrs. Reeves and Turner to sell his books, published "The Golden Legend," "The Recuyell of the Historyes of Troye," "The History of Reynard the Foxe," and "The Book of Wisdom and Lies"

through Mr. Quaritch, and other books through the owners or renters of the copyrights, viz.: Tennyson's "Maud" through Messrs. Macmillan, Ruskin's "The Nature of Gothic" through Mr. George Allen, and the two volumes of Rossetti's poems through Messrs. Ellis and Elvey. He also printed a special edition of Rossetti's "Hand and Soul" for Messrs. Way and Williams of Chicago, also a letter of Savonarola's for Mr. Fairfax Murray to give to his friends. He also did, and did most delightfully, some little bits of glorified jobbing work. Thus there are in existence two several forms of invitation to the annual gathering of the Hammersmith Socialist Society, a four-page leaflet for the Ancoats Brotherhood, an address to Sir Lowthian Bell from his work-people, a form of invitation to the unveiling of a bust of Keats, a slip giving the text of a memorial tablet to Dr. Thomas Sadler, scholarship certificates for the Technical Education Board of the London County Council, and a card for Associates of the Deaconess Institution for the Diocese of Rochester. For at least some of these Morris was presumably paid, and if any friend on the score of them had chaffed him with being a jobbing printer, I am sure that he would have taken it as a compliment to his wholesome freedom from affectation. No doubt if some rash person had walked into Kelmscott House and asked Morris to give an estimate for printing a book which Morris did not like, that rash person would have received a short answer. Still the fact remains that if (contrary

to the present writer's opinion) privacy confers any special distinction on a press, the Kelmscott Press must be held to have forfeited this distinction on two grounds, sales to the public and working for hire, and the Doves Press on that of its sales.

The real virtue in both printing and publishing lies not in privacy, but in the vision of an ideal and its attainment, despite of difficulties and, it may be, pecuniary loss; and this virtue is visible in every book of both these presses, whether we regard them on their publishing side, or typographically. Both alike printed the books which their owners thought ought to be printed and none others (though perhaps now and again Morris was content to see a book through the eyes of his friend, Mr. F. S. Ellis) and both printers alike printed them in what they considered the best manner and, once again, in none other.

On the publishing side disinterested adventure has never wholly died out, though after the first century of printing (as defined above) it became much less common. The great scholar printers of the sixteenth century, Aldus Manutius and his successors and the Estiennes, found few and unadventurous followers, and the private patrons of printing, who relieved a printer of any fear of loss if he printed a book they liked, also became rarer. In England, where everything tended to happen a little later than on the continent, John Day and other careful printers found a good friend in Archbishop Parker and repaid him with excellent work.

Some forty years later Sir Henry Savile hired a London printer to come to work for him at Eton in producing a fine edition of the works of Saint Chrysostom, the first important contribution to scholarship published in England. Later in the seventeenth century Archbishop Laud, Lord Clarendon, and Bishop Fell all helped the Oxford University Press and thus laid the foundations from which it has risen to the position, which I think may be claimed for it, of the premier press of the world, a position nobly consolidated in the last forty years by its production of the great Oxford English dictionary. But there have been few imitators of the example thus set, and this not merely in England but in any country, even in the United States, where the wealth which in England is too often mainly devoted to founding a family is so munificent in its benefactions to education. This is a pity, as the work of a great press, not tied down to getting back its capital (with or without interest, in whole or in part) in too short a period, is in its own way as far-reaching as that of a great university. Indeed to train men as scholars and then to leave it impossible for them to get the results of their scholarship into print is the climax of the educational thoughtlessness which too lightly equips men and women for activities they are never likely to have a chance of exercising, however great their capacity.

The dying out of patrons of the press was to some extent made good by the development of the system of private pat-

ronage of individual authors, a system fraught with humiliation to the patronized and indirectly injurious to every author trying to make a living by his pen, but which lasted till the very end of the eighteenth century. With Minsheu's "Ductor in Linguas: the Guide to the Tongues," of 1617, we have the first example of the diffused patronage of the subscription edition, of which persons likely to be interested, or willing to help the author, are invited to pledge themselves to take one or more copies when published, and frequently to pay for them, wholly or in part, in advance, mostly with the inducement of a promise that their names shall be found printed in the volume when it appears. Subscription books are still with us, though they play a much less prominent part in literary life than they did when Dryden's "Virgil," Prior's "Poems on Several Occasions," and the Edinburgh edition of Burns were used as the means of presenting handsome testimonials to their authors. As regards some classes of more or less learned works the place of subscription editions has been taken by publishing societies, the members of which mostly accept a certain number of books which they do not want as a condition of obtaining those which they do. By such expedients any book which two or three hundred persons are conscious of wanting, which some one else is willing and able to produce, and which will cost not much more than five hundred pounds for print and paper, stands a very fair chance nowadays of coming into existence. But the machinery

is very cumbrous and the results seldom strikingly good.

William Morris, when he desired to print in the way he thought best some half hundred books by himself or by authors he admired, had recourse to none of these shifts. He was used to managing a business and had some capital at his command and the well-founded self-confidence of a great craftsman, and so he started printing in the belief that there would be enough book-lovers who would share his tastes to protect his enterprise from disaster. In case anyone should think that the enterprise was easy, it is interesting to remember that Ruskin had preceded Morris in publishing his own books, and a few others, in the style he thought good and had made but a poor success of his essays in book-production. Ruskin was a critic rather than a craftsman, and though he preached beautifully about books he could not have had much feeling for them, as books, or he would not have mutilated his thirteenth century Beaupré Antiphoner (despite its pretty appeal to future possessors to take good care of it) and similar treasures by cutting out leaves from them to give away. When he caused his own works to be printed under his supervision in the 'seventies of the last century his lack of feeling for book-craft betrayed itself in margins wrongly distributed, in a type-page seamed with excessive spaces between the lines, title-pages which tease the eyes by their lack of concentration and restfulness, and a binding in full purple calf, now usually found scratched, rubbed, and peeling, and faded to an ugly bluish gray.

Morris could not have made such mistakes as those in which Ruskin acquiesced, because he was not only a great craftsman but an expert, trained not to accept any modern standards of bookwork without testing them by those set up by the old books he loved, and too wary to use materials without making sure that they were sound. It is only fair, however, to remember that he had from the first the advantage of the technical advice of Mr. Emery Walker, whose part in the development of fine printing in England can hardly be over-emphasized. It is indeed from Mr. Walker's article on printing in the Catalogue of the first Arts and Crafts Exhibition, held at the "New Gallery," in the autumn of 1888, that the whole development must be dated. It is true that long before this, so Mr. S. C. Cockerell tells us in his "Short History and Description of the Kelmscott Press" (appended to Morris's own "Note" on the Press), Morris had planned, illustrated, and decorated editions of two of his own works, but without bringing them to the point of appearance. Mr. Cockerell writes:

"As early as 1866 an edition of 'The Earthly Paradise' was projected, which was to have been a folio in double columns, profusely illustrated by Sir Edward Burne-Jones, and typographically superior to the books of that time. The designs for the stories of 'Cupid and Psyche,' 'Pygmalion and the Image,' the 'Ring given to Venus,' and the 'Hill of Venus,' were finished, and forty-four of those for 'Cupid and Psyche' were engraved on wood in line somewhat in the manner of the early German masters. About thirty-five of the blocks were executed by William Morris himself. . . . Specimen pages were set up in Caxton type and in the Chiswick Press type afterwards used in the 'House of the Wolfings,'

but for various reasons the project went no further. Four or five years later there was a plan for an illustrated edition of 'Love is Enough' for which two initial L's and seven side ornaments were drawn and engraved by William Morris. Another marginal ornament was engraved by him from a design by Sir E. Burne-Jones, who also drew a picture for the frontispiece, which has now been engraved by W. H. Hooper for the final page of the Kelmscott Press edition of the work. These side ornaments are more delicate than any that were designed for the Kelmscott Press, but they shew that when the Press was started the idea of reviving some of the decorative features of the earliest printed books had been long in the Founder's mind."

It has not been my good fortune to see the specimen pages of "The Earthly Paradise" in Caxton and Chiswick Press types of which Mr. Cockerell writes. If copies of them exist it would be interesting to know whether Morris in them kept wholly clear of the bad contemporary influences to which Ruskin succumbed. That any work he did would have been "typographically superior to the books of that time" goes without saying. But the difficulty of breaking away from the tyranny of accustomed forms is very great, and it would be surprising if Morris gained his freedom at a bound. During the busy years which separated early experiments from performance he had not only studied fine manuscripts but had written them himself, and in 1888*

**After the success of the Kelmscott books I had a curious proof of this in the behaviour of a little stream of would-be fine printers who came to me at the British Museum asking to be shewn fifteenth century types which could be used as models for new founts. The result was almost invariably the same. The general effect of the old pages was warmly admired, and then the points in which individual characters differed from the types to which the enquirers were used would be picked out one after the other as blots which it would be well to eliminate. The enquirers seemed to desire that the whole should be different, while all the component parts should be assimilated to the types to which they were accustomed.*

was beginning to buy the specimens of fifteenth century printing and book-decoration in which he found useful suggestions, rather than models, when he came to print.

The first results of the Arts and Crafts Exhibition of 1888, and of the communings with Mr. Walker to which it gave rise, were three new editions: (1) Morris's "The House of the Wolfings" in the special type "modelled on an old Basel fount" which had been used for one of the specimen pages of the proposed edition of "The Earthly Paradise" in 1866; (2) "The Roots of the Mountains" (the finest of Morris's prose romances) in the same type, with some small improvements; (3) the translation of the "Gunnlaug Saga," in a type imitated from one of Caxton's founts, with spaces left, in Caxton's manner, for the capital initials to be supplied by hand. All these were printed at the Chiswick Press and represented a substantial advance on the best nineteenth century work that had yet been done; but Morris was now determined to have a press of his own and though unable to persuade Mr. Walker to go into partnership with him as a printer, was sure of his enthusiastic support.

Morris did not print all the books he wished to print. A projected Froissart and a projected Shakespeare were frustrated by his death and at an earlier stage a proposal to reprint the fifteenth century "Lives of the Fathers" ("Vitas Patrum," as book-lovers call them, with an affectionate retention of the accusative case, which, like the genitive,

sometimes makes an ungrammatical appearance in medieval titles) elicited so few promises of support that it was abandoned. It is probable, too, that of the fifty-three books which were ultimately placed to his credit many were outside any programme with which he started. But the books which he printed in those wonderful six years of work fall into a few fairly well defined classes, and we must think of him primarily as a lover of poems and romances and old chronicles, who designed types and ornaments to fit the books he wanted to print. Many of his imitators searched first for a fine type and then looked about for books to print with it. But Morris was impelled to print, as Caxton was impelled, by the desire to get definite books set up in type of his own making. Caxton, indeed, had anticipated many of Morris's tastes and something of his temper,—but was very unlike him as a craftsman!

Of the fifty-three books issued from the Kelmscott Press twenty-two were written or translated by Morris himself; five were reprints of books first printed by Caxton; the splendid Chaucer and its appendix, "The Floure and the Leafe," and other Chauceriana, with the three-verse romances from the Thornton manuscript, make up five more; then we have two Latin devotional books ("Psalmi Penitentiales" and "Laudes Beatae Mariae Virginis"); eight "modern" books with the choosing as well as the editing of which Mr. F. S. Ellis probably had a good deal to do (Cavendish's "Life of Wolsey," Robinson's translation

of More's "Utopia," Spencer's "Shepheardes Kalendar," Shakespeare's "Poems and Sonnets," selections from Herrick, selections from Coleridge, the poems of Keats, and a Shelley in three volumes); another eight books connected with other friends (Rossetti's "Poems" and "Hand and Soul," Tennyson's "Maud," Ruskin's "Nature of Gothic," Swinburne's "Atalanta in Calydon," Blunt's "Love Lyrics," Mackail's "Biblia Innocentium," and the letter of Savonarola printed for Mr. Fairfax Murray. These make up the half century, with Lady Wilde's translation of "Sidonia the Sorceress," Oliver Wardrop's translation of the Georgian stories called "The Book of Wisdom and Lies," and the two trial pages of Froissart's "Chronicles," as the odd three.

As was natural, Morris took it for granted that he must start with a Roman type, and his first seven books were all printed in this, including two which, according to a scheme he seems afterwards to have worked out, should have been in small Gothic. These are Caxton's "Golden Legend," from which the Roman type was rather inappropriately dubbed "Golden," and Morris's own prose romance, "The Story of the Glittering Plain," the first book from the Press. With these two exceptions books with old subjects, or written before the close of the fifteenth century, were printed in Gothic types, the sizes from small quarto to sexto-decimo, with the double columned folios of Chaucer and the intended Froissart, in small Gothic ("Chaucer"

type), and in larger Gothic ten large quartos, viz.: "The Recuyell of the Historyes of Troye" (whence the type's name, "Troy" type), Caxton's "Reynard the Foxe," Caxton's "Godefrey of Boloyne," the second edition of "The Story of the Glittering Plain" with Walter Crane's illustrations, Swinburne's "Atalanta in Calydon," Morris's own version of "Beowulf," his "Life and Death of Jason," the "Laudes Beatae Mariae Virginis," "The Floure and the Leafe," and "Love is Enough." All the modern books, including Morris's "Poems by the Way," "The Defence of Guenevere and other poems," and "The Earthly Paradise," are in Roman type; his prose romances (after the first edition of "The Glittering Plain") in Chaucer type. It is interesting to note that Morris used his Troy type for the two classical subjects, "Atalanta in Calydon" and "Jason." Perhaps he took the medieval view of Greek legend and classed them roughly with the romances.

It will be seen that Morris's three types served for all, or very nearly all, his needs. He talked at times of having the Golden type cut in a larger size, and to have done this would have enabled him to give to some of his modern books the dignity of large quarto, and have supplied a convenient type for headings. But he got on very well with his three types and his best English successors have been economically content with one apiece.

As to the technical history of these types there is nothing much to add to Mr. Cockerell's notes on them, save per-

haps to emphasize the fact that Morris did not imitate his fifteenth century models at all closely. It must be said also that he was singularly fortunate in his punch-cutter, Mr. Prince. At the risk of perhaps seeming fanciful I am impelled to add that the most remarkable feature of all three types, in my personal experience of them, is that they are not only beautiful but (to use the best word I can hit on) delightfully "friendly." The fact may be disguised from those who are so unaccustomed to Gothic and Black-letter characters of any kind that any fount of such type inevitably seems to them strange and formal. But to those who are at all used to old types Morris's Gothic, whether in its smaller size or larger, Chaucer or Troy, must surely seem jollier and more delightful even than the old types they love best, but (to use the other word which is the best I can find to express my meaning) not at all "ceremonial."

Morris did not print books as so many testimonials to the respect or reverence in which he regarded them or their authors. He printed long books, many of them story books which he loved reading himself and which he wanted other people to have the pleasure of reading in jolly editions. The fifty-three books he printed, or planned to print, are all eminently readable. There are still some of them I have not read, but I look forward to a leisure time in which I shall make good my omissions, though it is possible I may find myself wishing that Mr. F. S. Ellis had been content with a single volume of the best of Shelley (instead of three

volumes of all his poems), as he was content with single volumes of Herrick and Coleridge. But, with this one exception, to anyone who cares at all for poetry and romance the Kelmscott books are extraordinarily attractive, and the beautiful types, while they inspire a sub-conscious pleasure, do not divert my attention from the text.

On the other hand the types which I class as ceremonial, the finest of which, the finest ceremonial type ever cut, is the perfected Jenson of the Doves Press, do divert my attention. It is very important to have good ceremonial types. It is very important to have a genius for ceremonial such as is possessed by most other European nations, but does not thrive easily in the atmosphere of the British Isles. But ceremony, though quite admirable in its place and season, is apt to become frigid if too prolonged, and I must confess to being unable to read more than twenty or thirty pages in the Doves Press type without feeling perceptibly chilled. It was a stroke of genius on the part of Messrs. Walker and Sanderson, or whichever of them first had the idea, to dissipate this frigidity, with the daring and magnificently successful red capitals which were first used, if I am not mistaken, in their reprint of Milton's "Paradise Lost." With Morris's types red ink is almost a superfluity: they are so rich and hospitable themselves that red adds little to them, is sometimes indeed mainly useful, not in heightening the glow of a page, but in moderating it, an effect still more noticeable in the case of the blue

capitals which appear in the "Laudes Beatae Mariae Virginis" and "Love is Enough."

The splendour of Morris's borders and large initial capitals, more especially of the capitals in the Chaucer which contain a whole word, is too self-evident for a plain man to wish to enlarge on it. Morris's old friend, Dr. F. J. Furnivall, used to regret that Morris, who was pre-eminently a "thirteenth century man," had not followed thirteenth century models in his book building and invented lighter and gayer ornaments. It is true that Morris's decoration is, now and again, too black and massive for his Golden type and that Mr. W. H. Hooper's renderings of the delicate drawings of Sir Edward Burne-Jones tend at times to be over-heavy. But Morris had the need for harmonizing his capitals and borders with the tones of his different types constantly in his mind, and he was certainly wise in not attempting to translate thirteenth century illuminations, with their glory of varied colour, into the black and white (or black, white, and red) of a printed book. He was content to set himself to match the fifteenth century printers and woodcutters and he beat them easily on their own ground, just as a Doves Press book easily and decisively excels any that Nicolas Jenson ever printed. Apart from the charm that comes from freshness and experiment, apart also from the profusion of capitals hand-painted in blue and red (the more ambitiously coloured letters seldom attain the standard of good manuscripts) that light up so

many of the German books and a few others in the first thirty or forty years of printing, it is not in the books of the fifteenth century itself, but in those of these two presses that we see fifteenth century ideals carried to full attainment.

Most readers are very conservative as to the form of the books they use. This conservatism did not fail to assert itself in respect of Morris's revolution in the ideals of modern printing, but his success was both quick and great. During his six years' work, books came from his press at the rate of seven a year, some in more than one volume. The pace was inconveniently fast for his less wealthy disciples, but it was wonderfully exciting to have a new Kelmscott book appearing every other month or oftener, and Morris died at the very height of his success, when the great Chaucer was being acclaimed for what it is, the finest book in its style that has ever been printed.

Morris's success naturally attracted imitators and put new heart, and also new ideas, into the few adventurers who were already experimenting with print and paper. The story of these other presses is well told and well illustrated in one of the Riccardi Press books, "The Revival of Printing," a bibliographical catalogue of works issued by the chief modern English presses, with an introduction by Robert Steele (1912). Herbert Horne and Professor Selwyn Image had been experimenting in the "Century Guild Hobbyhorse" and had been already helped to get closer to their ideals by Mr. Emery Walker, who has helped

most of those who have experimented with any success in printing during the last thirty years. Mr. Horne, a slow, fastidious worker, with most admirable good taste and much patient skill, subsequently produced three Roman founts of real beauty, a Montallegro type for Mr. Updike's Merrymount Press at Boston (1904), the Florence type for Messrs. Chatto and Windus (1909), the Riccardi type for the Riccardi Press (1909). Professor Selwyn Image designed a Greek type for Messrs. Macmillan, not wholly successful, but in a style which should have secured for it a better welcome than it received. Another enthusiast, already at work when Morris started, Mr. Charles Ricketts, had been content to use Caslon types at his Vale Press, but in 1896 designed an excellent round Roman, called after his press, Vale type, with which he printed quite a long series of pleasantly decorated books. He subsequently produced an "Avon" Roman type (also good), and a King's type in which minuscule and majuscule forms are mixed as in Latin half-uncials, but with a good deal less harmony between them than the sixth-century scribes had enforced. Mr. St. John Hornby, after experiments with Caslon and Fell types became possessed (with the help of Messrs. Emery Walker and S. C. Cockerell and of Morris's punch-cutter, Mr. Prince) of a most beautiful Gothic fount modeled on the Subiaco type of Sweynheym and Pannartz. This had been much beloved by Morris, who himself had tried to adapt it, but could

not please himself. Beginning with a delightful edition of Dante's "Inferno" in 1902, Mr. Hornby has printed in this type at his Ashendene Press a series of charming and stately books, including a complete Dante, which demand a dissertation to themselves. Robert Proctor, again with the help of Mr. Walker and Mr. Prince, based on an incomplete Greek fount (lacking some majuscules) used for the New Testament in the Complutensian Polyglott his Otter type, incomparably the finest Greek fount yet designed, but (alas) only saw it himself in a trial sheet of majuscules and in proofs of an "Oresteia" which was completed and issued after his death in 1904.

As to the effect of Morris's example in the United States, I write as one afar off and fear to venture on dates. Mr. Updike, I think, was the earliest American experimenter in the field and soon developed the fine electicism and craftmanship which lend distinction to all the work of his Merrymount Press. Of Mr. Bruce Rogers, I have already written more than once as one of the finest printers who have ever lived, and with a very special gift for working, in the style of any country or period in which the book to be reprinted originally belonged, and getting at the heart of that style. Both Mr. Updike and Mr. Rogers take their ideals rather from the best work after 1500 than from that of the first printers. Mr. Rogers, indeed, in the latest examples of his printing I have seen, has eclipsed Robert Estienne on his own ground, much as the Doves Press has

eclipsed Nicolas Jenson. But while their ideals thus differ from those of Morris, there can be little doubt that his success created their opportunity. A third American printer whose work I know and admire, Mr. Clarke Conwell, at his Elston Press at New Rochelle, produced some charming books both in Roman and Black-letter, alike unpretentious and very pleasant to read, and, I should think, would probably be content to reckon himself a disciple of Morris.

The best of the presses here mentioned have achieved notable successes and I think it is fair to claim that none of them would have done so, few of them, indeed, would have come into existence, had not Morris shown what might yet be made of printing and also proved that there was a sufficient market for finely printed books for their production, at least on a small scale, to be commercially possible.

Much was thus done by others on both sides of the Atlantic to carry out the ideals of fine printing to which Morris had opened the eyes of book-lovers; yet in a very special sense the Doves Press which began work in 1901, five years after his death, was the true heir of his invention. Most of the other English experimenters have tried to do what Morris did, and have done it, sometimes admirably well, sometimes badly. Messrs. Walker and Sanderson showed themselves strong enough to carry out Morris's ideals on independent lines; they supplement his work rather than compete with it. They showed their strength at the outset by recognizing their limitations. They thought

that they could not themselves produce, or find anyone else to produce, ornament as good as Morris's and, therefore, they began by discarding ornament altogether. In the same spirit, instead of essaying the difficult task of evolving a homogeneous type out of hints and impressions gained from studying several fifteenth century models, they took a single type, the Roman fount used by Nicolas Jenson, the first in craftsmanship, though not in time of the early Venetian printers, and gave this a perfection of form such as Jenson was never able to attain, just as under Mr. Walker's influence and with Mr. Prince as their punch-cutter, Mr. St. John Hornby and Mr. Proctor respectively developed the Subiaco Gothic and the Complutensian Greek into founts which far surpassed their respective originals. Of the splendid success of the introduction of the daring red capitals which make the first two pages of their text of "Paradise Lost" one of the most effective "openings" in all book-craft, something has already been said. With a single type and no other decoration than red printing and occasionally red capitals, the books are classic in their simplicity and each one (with the possible exception of the five volume Bible, a splendid book, which yet hardly justifies the endless pains bestowed on it) is, perhaps, primarily to be looked on as a testimonial to some great writer. Thus in his "Catalogue Raisonné" of 1908, Mr. Cobden-Sanderson writes:

"To-day there is an immense reproduction in an admirable cheap form,

of all Books which, in any language, have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same works, and whether by the Doves Press or some other press or presses, such monumental production, expressive of man's admiration, is a legitimate ambition and a public duty. Great thoughts deserve, and demand, a great setting, whether in building, sculpture, ceremonial or otherwise; and the great works of literature have again and again to be set forth in forms suitable to their magnitude. And this it is the business of the Printing Press to undertake and achieve."

The ideal here set forth is a worthy one, worthily expressed. "Such monumental production, expressive of man's admiration, is" as Mr. Sanderson asserts, "a legitimate ambition and a public duty," and for this high ceremonial in book-form it is difficult to conceive any type more fitted in its graceful and clean-cut strength than that which has been used for flawless tributes of reverence to Shakespeare, Milton and Goethe, to Wordsworth, Tennyson and Browning, Emerson, Carlyle and Ruskin, William Caxton and William Morris.

What has been the result on others of Morris's six years' adventure in the craft of printing? Perhaps the greatest of all is that many book-lovers have been educated by his Kelmscott books to appreciate good printing when it is offered them, and to be willing to pay for it, even a little more they can easily afford. To bring this about, as Morris did for the book-lovers of his own day was, at least for a time, to make the publishing of fine books much easier, and thus, as I have suggested, all the other essayists in fine

printing who were at work within a few years after Morris's death profited by his enterprise. He postponed the need for a Society for the Encouragement of Fine Printing and very much reduced and simplified the work which such a society should undertake. There is no reason in societies being formed to take up work which can be done without their aid, and Morris who, though his own work went largely unremunerated, was liberal in his payment of others, led experimenters to hope that a press for fine printing could at least be made to pay its expenses, and leave a little over for its owner. By inspiring this hope Morris called new presses into existence and heartened those men who were already at work to acquire new types and make bolder experiments.

Something has already been said as to those on both sides of the Channel whom his example thus stimulated. In England, a quarter of a century after Morris's death, Mr. St. John Hornby's Ashendene Press, which seems to go from strength to strength, is the only one founded under the Kelmscott influence which is still active. On the other hand quite a number of young commercial printers are doing admirable work which would have been impossible thirty years ago, and the standard attained in the technical schools is almost tragically high, tragically, because until Morris's ideals are still further popularized the lads, when they become journeymen, are often given no chance to print as well as they can. In the United States Mr. Berkeley

Updike is still at work and Mr. Bruce Rogers, who in a visit to England during the War set a new standard at the Cambridge University Press, is in his prime, a national asset somewhat imperfectly utilized. Moreover, as in England, there are other firms which, though mainly occupied in doing the work that comes along, do it all the better because William Morris for the last six years of his life was a master of their craft.

Passing from this spiritual influence to things which can be tested and measured there are four points in which Morris's practice can definitely be taken as a guide and has to a considerable (though insufficient) extent, been so taken.

1. Good Ink. *At the outset the importance of this was very imperfectly understood by his early disciples. They saw that any page printed by Morris looked rich and black, instead of thin and gray, and they tried to attain this effect by using types with thick faces and crowding on ink, thus sacrificing all delicacy of outline. It took them some time to realize that whereas they were paying (in England) a few shillings a pound for ink, Morris was paying fifteen, and that with good ink there was no need for thick faced types and heavy inking. The importance of good ink is now better appreciated, but anyone who is having a book printed for him will still be wise to bind his printer to pay the market price for a really good ink. If this price is paid, there will be less need to take precautions against over inking.*

2. Good Spacing. *In a printed page there are spaces between letter and letter (caused by the "body" of the type being larger than the "face"), between word and word, and between line and line. Morris minimized all three. His practice has been challenged by good printers and (on the score of easier legibility) a case can be argued for more spacing than he allowed. But no spacing can be right which is uneven and the coincidence of spaces between words coming one under the other on several successive lines, so as to form what printers call a "river" of white, is one of the greatest faults that can disfigure a printed page.*

3. The Placing of Capitals. *Every large initial letter (properly called a capital, as beginning a "capitulum" or chapter) ought to range exactly with a given number of lines of the type with which it is used. If it cannot be so fitted, it is better to use no ornamental letters at all. The early printers understood this, but their successors, when they had capitals in stock, used them with types with which they could not be made to range, so that the capital was separated by a white space from the type beneath it. To match this white beneath the capital the practice grew up of leaving a corresponding white space separating the capital from the type at its side. A "river" was thus formed flowing along two sides of the capital into the sea of the inner margin. Moreover, as it is usual to print the letters completing the word begun by the capital in majuscules, the first of these majuscules was placed across the*

river to form a "bridge." This "river" and "bridge" arrangement, when Morris began to print, was part of the practice even of the best British printers, though these kept their rivers small, while the bad printers rejoiced to have them broad. I regret to say that the "river" and "bridge" arrangement may be observed in the placing of the beautiful capitals which I persuaded Mr. Laurence Housman to design for "Bibliographica," but which by my own lack of foresight were not made exactly to fit the type with which they were to be used.

4. Margins. *As to these Morris's practice was perfect, but it must be admitted that he darkened counsel by quoting with apparent approval in his "Note" on the Kelmscott Press the dictum of "the librarian of one of our most important private libraries" to the effect that "the mediaeval rule was to make a difference of 20 per cent from margin to margin." The librarian in question must have formulated this rule from sadly cropped copies. The proportion in Morris's folios and octavos agrees very closely with the fifteenth century practice, where this is studied in uncut copies, and runs: Inner margin 7; Upper 9; Outer 17*; Lower 23; whereas "a difference of 20 per cent" would change these figures to $7\frac{1}{2}$; 9; $10\frac{4}{5}$; 13. The outer margin which Morris used was thus nearly two and a half times the inner, instead of nearly one and a half times as in the prescription he quoted, and in like manner the*

* *In quartos the outer margin would be 18 instead of 17.*

lower margin is nearly two and a half (not one and a half) times the outer. Moreover, Morris, like all the best fifteenth century printers adjusted these margins to type pages of equally definite proportions. Taking the height of a page as 100, the height of the type page would be 68, or very near it, the upper margin 9, the lower 23. Corresponding to a height of 100, the breadth of the folio or octavo page would be 68 or 69 (about exactly the height of the type page), the breadth of the type page being 45 (in a quarto 47), the inner margin 7, the outer 17 (in a quarto 18). I have not measured all the Kelmscott margins and they may vary for special reasons (e.g. in order not to break up the stanzas of a poem) but as all the Kelmscott books are more or less of the same degree of "luxury" I think the proportions here given will be found to apply pretty generally. Now for the sake of greater luxury, though greater luxury is not often advisable, the margins may be allowed to encroach further on the type page by some 10 per cent, and if the proportions of inner and outer, upper and lower are observed, the page will still look well. And if, for the sake of greater economy, instead of the margins encroaching 10 per cent on the type page, the type page is allowed to encroach 10 per cent on the margins, all may still be well, as long as the proportion of the margins is still constant at 7, 9, 17, 23.

All this may seem a little complicated but the whole doctrine of margins can be summed up in the simple rule that

the height of the type page should be about equal to the breadth of the paper and the breadth of the type page about 70 per cent of the height, inner and upper margins bearing to outer and lower ones the proportion of about two to five.

On all these four points here set forth, the use of good ink, careful spacing, the right placing of capitals, and the right proportions of margins, definite progress has been made since Morris began to print, and any book-buyer who wishes to honour Morris's memory in a practical way cannot do better than use whatever influence he possesses with book-sellers, publishers, and printers to protest against any breach of his practice, which was the practice also of all the old masters of the craft. Moreover if the book-buyer has any money to spare he will put it to a good use by encouraging on a small or on a large scale the publishers who give printers a chance of doing good work, and discouraging those who do not. Of course the publishers deserve support for the matter of the books they publish as well as for their form, but that is another story, not my present concern.

ALFRED W. POLLARD.

Note by William Morris on His Aims in Founding the Kelmscott Press

I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the lines; and lastly the position of the printed matter on the page.

It was a matter of course that I should consider it necessary that the paper should be hand-made, both for the sake of durability and appearance. It would be a very false economy to stint in the quality of the paper as to price: so I had only to think about the kind of hand-made paper. On this head I came to two conclusions: 1st, that the paper must be wholly of linen

(most hand-made papers are of cotton today), and must be quite 'hard,' i.e., thoroughly well sized; and 2nd, that, though it must be 'laid' and not 'wove' (i.e., made on a mould made of obvious wires), the lines caused by the wires of the mould must not be too strong, so as to give a ribbed appearance. I found that on these points I was at one with the practice of the papermakers of the fifteenth century; so I took as my model a Bolognese paper of about 1473. My friend Mr. Batchelor, of Little Chart, Kent, carried out my views very satisfactorily, & produced from the first the excellent paper which I still use.

Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type. And here what I wanted was letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest & most Roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale, & drawing it

over many times before I began designing my own letter; so that though I think I mastered the essence of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather more to the Gothic than does Jenson's.

After a while I felt that I must have a Gothic as well as a Roman fount; and herein the task I set myself was to redeem the Gothic character from the charge of unreadableness which is commonly brought against it. And I felt that this charge could not be reasonably brought against the types of the first two decades of printing: that Schoeffer at Mainz, Mentelin at Strasburg, and Gunther Zainer at Augsburg, avoided the spiky ends and undue compression which lay some of the later type open to the above charge. Only the earlier printers (naturally following therein the practice of their predecessors the scribes) were very liberal of contractions, and used an excess of 'tied' letters, which, by the way, are very useful to the compositor. So I entirely eschewed contractions, except for the '&,' and had very few tied letters, in fact none but the absolutely necessary ones. Keeping my end steadily in view, I designed a black-letter type which I think I may claim to be as readable as a Roman one, and to say the truth I prefer it to the Roman. This type is of the size called Great Primer (the Roman type is of 'English' size); but later on I was driven by the necessities

of the Chaucer (a double-columned book) to get a smaller Gothic type of Pica size.

The punches for all these types, I may mention, were cut for me with great intelligence and skill by Mr. E. P. Prince, and render my designs most satisfactorily.

Now as to the spacing: First, the 'face' of the letter should be as nearly conterminous with the 'body' as possible, so as to avoid undue whites between the letters. Next, the lateral spaces between the words should be (a) no more than is necessary to distinguish clearly the division into words, and (b) should be as nearly equal as possible. Modern printers, even the best, pay very little heed to these two essentials of seemly composition, and the inferior ones run riot in licentious spacing, thereby producing, inter alia, those ugly rivers of lines running about the page which are such a blemish to decent printing. Third, the whites between the lines should not be excessive; the modern practice of 'leading' should be used as little as possible, and never without some definite reason, such as marking some special piece of printing. The only leading I have allowed myself is in some cases a 'thin' lead between the lines of my Gothic pica type: in the Chaucer and the double-columned books I have used a 'hair' lead, and not even this in the 16mo books. Lastly, but by no means least, comes the position of the printed matter on the page. This should always leave the in-

ner margin the narrowest, the top somewhat wider, the outside (fore-edge) wider still, and the bottom widest of all. This rule is never departed from in mediæval books, written or printed. Modern printers systematically transgress against it; thus apparently contradicting the fact that the unit of a book is not one page, but a pair of pages. A friend, the librarian of one of our most important private libraries, tells me that after careful testing he has come to the conclusion that the mediæval rule was to make a difference of 20 per cent. from margin to margin. Now these matters of spacing and position are of the greatest importance in the production of beautiful books; if they are properly considered they will make a book printed in quite ordinary type at least decent and pleasant to the eye. The disregard of them will spoil the effect of the best designed type.

It was only natural that I, a decorator by profession, should attempt to ornament my books suitably: about this matter, I will only say that I have always tried to keep in mind the necessity for making my decoration a part of the page of type. I may add that in designing the magnificent and inimitable woodcuts which have adorned several of my books, and will above all adorn the Chaucer which is now drawing near completion, my friend Sir Edward Burne-Jones has never lost sight of this important point, so that his work will

not only give us a series of most beautiful and imaginative pictures, but form the most harmonious decoration possible to the printed book.

Kelmscott House, Upper Mall, Hammersmith.
Nov. 11, 1895.

The Library of
William Andrews Clark, Jr.

Part I: Kelmscott Press

The Library of
William Andrews Clark, Jr.

Part I: Kelmscott Press

MORRIS, William.

The Story Of The Glittering || Plain. Which Has Been Also || Called The Land Of Living || Men Or The Acre Of The Un- || Dying. Written By William || Morris.

[Colophon]: Here endeth the Glittering Plain, printed by || William Morris at the Kelmscott Press, Up- || per Mall Hammersmith, in the County of || Middlesex: and finished on the 4th day of || April of the year 1891. || Sold by Reeves & Turner 196 Strand London.

Condition: Small 4°, full vellum, lettered in gilt on back, uncut, with wash-leather ties.

First Edition.

Collation: Preliminary blank leaf, a1; Title as above, a2 (verso "A Table of the Chapters of this Book"); Text, b1-[z4], and aa1-bb2 (verso colophon as above), in fours, pp. [1]-188.

This is the first book printed at the Kelmscott Press. 200 copies were printed in Golden type.

Illustrations: The first page of the text is within an elaborate woodcut border designed and engraved by W. H. Hooper, and there are numerous woodcut initials throughout the text.

"The Glittering Plain" was set up from "The English Illustrated Magazine," in which it ran serially.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 86; *Charles Templeton Crocker Library Catalogue* (1918), pp. 176-177; Forman, *The Books of William Morris* (1897), p. 156, No. 122; *Hoe Catalogue* (1905), Vol. II, p. 230; Morris, *Note on . . . Kelmscott Press* (1898), pp. 21-22, No. 1; Scott, *Bibliography of the Works of William Morris* (1897), p. 82; Slater, *Early Editions* (1894), p. 206, No. 17.

MORRIS, William.

Poems By The Way. Written || By William Morris.

[Colophon]: Here endeth Poems by the Way, written || by William Morris, and printed by him at the || Kelmscott Press, Upper Mall, Hammersmith, || in the County of Middlesex; and finished on || the 24th day of September of the year 1891. || Sold by Reeves & Turner, 196, Strand, London. || [Kelmscott device.]

Condition: Small 4°, full vellum, lettered in gilt on back, yellow silk ties, with the bookplate of Cuthbert Castle Sloane.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); "A Table Of The Contents Of This Book," ending with Kelmscott device, [a4]; Text, in black and red, [b1]-o2, pp. [1]-196; Colophon as above and Kelmscott device, [o3] (verso blank), pp. 197-[198]; Blank leaf, [o4], in eights.

300 copies were printed in Golden type.

Illustrations: The first page of the text is within an elaborate woodcut border, and there are numerous woodcut initials throughout the text.

This is the first book of the Kelmscott Press to be printed in two colors, also the first in which the smaller Kelmscott device appears.

When the printing of this book was almost completed, Morris thought the volume would be too small, and in one day wrote the delightful poem "Goldilocks and Goldilocks," forming the last thirty pages of the volume.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 86; *Charles Templeton Crocker Library Catalogue* (1918), p. 177; Forman,

The Books of William Morris (1897), pp. 158-159, No. 126; *Hoe Catalogue* (1905), Vol. II, p. 230; Morris, *Note on . . . Kelmscott Press* (1898), pp. 22-23, No. 2; Scott, *Bibliography of the Works of William Morris* (1897), pp. 82-83; Slater, *Early Editions* (1894), pp. 206-207, No. 18.

BLUNT, Wilfrid Scawen.

The Love-Lyrics & Songs Of || Proteus By Wilfrid Scawen || Blunt With The Love-Son-|| nets Of Proteus By The Same || Author Now Reprinted In || Their Full Text With Many || Sonnets Omitted From The || Earlier Editions. || London MDCCCXCII.

[Colophon]: Here end the Love-Lyrics and Songs of Pro-|| teus, Written by Wilfrid Scawen Blunt; with || the Love-Sonnets of Proteus by the same Au-|| thor. Printed by William Morris at the Kelm-|| scott Press, Upper Mall, Hammersmith, in the || County of Middlesex, and finished on the 26th || day of January of the year 1892. || Sold by Reeves & Turner, 196 Strand, London. || [Kelmscott device.]

Condition: Small 4°, full vellum, lettered in gilt, green silk ties.

First Edition.

Collation: Title as above, in black and red, one leaf (verso blank); "A Table Of The Contents Of This Book," [a1]-[a4], pp. i-[viii]; Text, in black and red, [b1]-h3, pp. [1]-102; Half-title, "The Love-Sonnets Of Proteus," [h4] (verso dedication), pp. [103]-[104]; Text, in black and red, [h5]-[i6], pp. [105]-124; Half-title, "Juliet," [i7] (verso blank), pp. [125]-[126]; Text, in black and red, [i8]-[l7], pp. 127-158; Half-title, "Gods And False Gods," [l8] (verso blank), pp. [159]-[160]; Text, in black and red, m1-[o8], pp. 161-208; Half-title, "Vita Nova," p1 (verso blank), pp. [209]-[210]; Text, in black and red, p2-[r5], in eights, pp. 211-250; Colophon as above, [r6] (verso blank), pp. 251-[252].

300 copies were printed in Golden type, with red initials.

Illustrations: The first page of the text is within an elaborate woodcut border, and there are many woodcut initials throughout the text.

This is the only issue of the press in which the red initials appeared, and they were used at the request of the author.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 12; *Charles Templeton Crocker Library Catalogue* (1918), pp. 179-180; *Hoe Catalogue* (1905), Vol. I, p. 62; Morris, *Note on . . . Kelmscott Press* (1898), p. 23, No. 3; Scott, *Bibliography of the Works of William Morris* (1897), pp. 83-84; Slater, *Early Editions* (1894), p. 207, c.

RUSKIN, John.

The Nature Of Gothic A Chap-||ter Of The Stones Of Venice.||By John Ruskin.

[Colophon]: Here ends the Nature of Gothic, by John Rus-||kin, printed by William Morris at the Kelmscott||Press, Hammersmith, and published by George||Allen, 8, Bell Yard, Temple Bar, London, and||Sunnyside, Orpington.|| [Kelmscott device.]

Condition: Small 4°, full vellum, lettered in gold on back, green silk ties.

First Edition.

Collation: Preliminary blank leaf, [a1]; Title as above, [a2] (recto); Preface by William Morris, dated Kelmscott House, Hammersmith, Feb 15th, 1892, [a2] (verso)-[a4], ending with Kelmscott device, pp. i-[v]; Text, [b1]-[i6] (recto), pp. [1]-123; Appendix, [i6] (verso)-[i8], ending with colophon as above and Kelmscott device, in eights, pp. 124-[128].

500 copies were printed in Golden type.

Illustrations: The first page of the text is within an elaborate woodcut border, and there are numerous woodcut initials and architectural diagrams and figures throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 108; *Charles Templeton Crocker Library Catalogue* (1918), pp. 180-181; Forman, *The Books of William Morris* (1897), pp. 163-164, No. 133; Morris, *Note on . . . Kelmscott Press* (1898), pp. 23-24, No. 4; Scott, *Bibliography of the Works of William Morris* (1897), p. 84; Slater, *Early Editions* (1894), p. 207, d.

MORRIS, WILLIAM.

The Defence Of Guenevere,||And Other Poems. By William|| Morris.

[COLOPHON]: Here ends The Defence of Guenevere, and||other Poems, written by William Morris; and||printed by him at the Kelmscott Press, 14,||Upper Mall, Hammersmith, in the County of||Middlesex; & finished on the 2nd day of April,||of the year 1892.|| Sold by Reeves & Turner, 196, Strand, London.|| [Kelmscott device.]

CONDITION: Small 4°, full limp vellum, lettered in black on back by hand, blue silk ties.

FIRST EDITION.

COLLATION: Three preliminary blank leaves, [a1]-[a3]; Title as above, [a4] (verso "A Table Of The Contents Of This Volume"); Text, in black and red, [b1]-[m5] (verso colophon as above ending with Kelmscott device), in eights, pp. [1]-[170]; Three blank leaves, [m6]-[m8].

300 copies were printed in Golden type.

ILLUSTRATIONS: There are numerous woodcut initials throughout the text.

This is the first work of the Kelmscott Press to be bound in limp vellum, and the only one lettered by hand on the back.

The book is a reprint of the edition published in 1889, by Reeves and Turner. It is divided into three parts: "The Defence of Guenevere" poems suggested by Malory's "Morte d'Arthur," the first page of the text being within an elaborate woodcut border; "Sir Peter Harpdon's End," poems inspired by Froissart's "Chronicles," the first page of the text being within an elaborate woodcut border; "Rapunzel" and other poems, the first page of the text having a half border. The text is in black and red.

The purity of the text of this edition has been criticized at length by Mr. H. Buxton Forman in his work, "The Books of William Morris," 1897.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 86; *Charles Templeton Crocker Library Catalogue* (1918), p. 179; Forman, *The Books of William Morris* (1897), pp. 38-39, No. 6; Morris, *Note on . . . Kelmscott Press* (1898), p. 24, No. 5; Scott, *Bibliography of the Works of William Morris* (1897), pp. 84-85; Slater, *Early Editions* (1894), p. 199, No. 1.

MORRIS, William.

A Dream Of John Ball And || A King's Lesson. By William || Morris.

[Colophon]: [Kelmscott device.] || This book, a Dream of John Ball and a King's || Lesson, was written by William Morris, and || printed by him at the Kelmscott Press, Upper || Mall, Hammersmith, in the County of Middle- || sex; and finished on the 13th day of May, 1892. || Sold by Reeves & Turner, 196, Strand, London.

Condition: 8°, full vellum, lettered in gilt on back, uncut, with blue silk ties. The T. J. Cobden-Sanderson copy with book label.

First Edition.

Collation: Title as above, one leaf (verso blank); Frontispiece by Burne-Jones, one leaf (verso) and (recto blank); Text, "A Dream Of John Ball," in black and red, [b1]-[h8] (verso blank), pp. [1]-[112]; Text, "A Short Tale Of A King's Lesson," in black and red, [i1]-[i6] (verso blank), ending with colophon as above, in eights, pp. [113]-[124].

300 copies were printed in Golden type.

Illustrations: The frontispiece is after a design by E. Burne-Jones, engraved by W. H. Hooper. The inscription below the figures, the surrounding border, the border on the first page of the text, and the initials throughout the text, are from designs by William Morris.

On the fly-leaf is the autographic signature of T. J. Cobden-Sanderson.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 86; *Charles Templeton Crocker Library Catalogue* (1918), p. 178; Forman,

The Books of William Morris (1897), pp. 139-140, No. 106; *Hoe Catalogue* (1905), Vol. II, p. 229; Morris, *Note on . . . Kelmscott Press* (1898), pp. 24-25, No. 6; Scott, *Bibliography of the Works of William Morris* (1897), p. 85; Slater, *Early Editions* (1894), pp. 204-205, No. 13.

CAXTON, WILLIAM, *Translator*. [DE VORAGINE, JACOBUS.] The Golden Legend.

[COLOPHON]: Here ends this new edition of William Caxton's Golden Legend; || in which there is no change from the original, except for correction of || errors of the press, & some few other amendments thought necessary || for the understanding of the text. It is edited by Frederick S. Ellis, & || printed by me William Morris at the Kelmscott Press, Upper Mall, || Hammersmith, in the County of Middlesex, and finished on the 12th || day of September of the year 1892. || Sold by Bernard Quaritch, 15, Piccadilly, London. || [Kelmscott device.]

CONDITION: Three volumes, 4°, half holland linen, label on back printed in Troy type.

FIRST EDITION.

COLLATION: *Volume I*. Title as above, [a1] (verso blank), pp. [i]-[ii]; Preface by William Caxton, a2-a3 (recto), pp. iii-v; Table, a3 (recto)-[a4], pp. v-viii; "Another Table By Letter," [a5]-[a6], pp. ix-xii; Woodcut title, by E. Burne-Jones, one leaf (verso) (recto blank); Text, "Of Thaduent Of Our Lorde," [b1]-h4 (verso blank), pp. [1]-[104]; One unnumbered blank leaf; Text, "The Lyf Of Adam," [h5]-r2, pp. [105]-244; Full-page woodcut after Burne-Jones (verso) (recto blank); Text, "The Lyf Of Saynt Andrew," [r3]-[z8] and aa1-[gg8], in eights, pp. [245]-464.

Volume II. Title: The Golden Legend || Of Master William Caxton. || Vol. II, one leaf (verso) (recto blank); Text, hh1-[zz8] and aaa1-[iii8], pp. 465-864.

Volume III. Title as in Vol. II (except volume number), one leaf (verso)

(recto blank); Text, kkk1-[zzz8] and aaaa1-[mmmm6] (verso blank), ending with the Caxton colophon, pp. 865-[1276]; "A List Of Some Obsolete Or Little Used Words," nnnn1-nnnn3 (recto), pp. 1277-1281; "Memoranda, Bibliographical & Explanatory," nnnn3 (verso)-[nnnn5], ending with colophon as above, in eights, pp. 1282-1286; Blank leaf, [nnnn6].

500 copies were printed in Golden type.

Illustrations: The woodcut title is the first one designed by William Morris. Two full-page woodcuts in the first volume are after designs by E. Burne-Jones.

References: *Charles Templeton Crocker Library Catalogue* (1918), pp. 177-178; *Hoe Catalogue* (1903), Vol. I, pp. 215-216; Morris, *Note on . . . Kelmscott Press* (1898), pp. 25-26, No. 7; Scott, *Bibliography of the Works of William Morris* (1897), pp. 85-86; Slater, *Early Editions* (1894), p. 208, g.

[LEFEVRE, Raoul.] CAXTON, William, *Translator.*
The Recuyell Of The Historyes || Of Troye.

[Colophon]: Here ends this new edition of William Caxton's || Recuyell of the Historyes of Troy, done after the || First Edition; corrected for the press by H. Halliday || Sparling, and printed by me William Morris at the || Kelmscott Press, Upper Mall Hammersmith, in the || County of Middlesex, & finished on the fourteenth || day of October, 1892. || Sold by Bernard Quaritch, 15, Piccadilly. || [Kelmscott device.]

Condition: Three volumes in two, 4°, full vellum, uncut, with green silk ties.

First Edition.

Collation: *Volume I.* Title as above, [a1] (verso blank), pp. [i]-[ii]; Preface, in black and red, a2 (recto), p. iii; Prologue, a2 (verso)-a4 (recto), pp. iv-vii; "Here Foloweth A Table Of The Chapitres Of This Book," a4 (verso)-[a8] (recto), pp. viii-xv; Woodcut title, [a8] (verso), p. [xvi]; Text, in black and red, [b1]-[u4] (verso blank), in eights, pp. [1]-[296].

Volume II. Text, in black and red, [x1]-[z8] and aa1-[ll2] (verso blank), pp. [297]-[508]; One unnumbered blank leaf.

Volume III. Text, in black and red, [mm1]-[zz8] and aaa1-[aaa6], pp. [509]-712; Fourteen lines of Latin verse, printed in red, [aaa7] (verso blank), pp. [713]-[714]; "A Table Of Some Strange Words," [aaa8]-bbb1 (verso colophon as above), in eights, pp. 715-718; Blank leaf, [bbb2].

300 copies were printed in Troy type, with the table and glossary in Chaucer type.

Illustrations: There is an elaborate woodcut title-page; the first page of the text of Volume I is within an elaborate woodcut border, and the first pages of text of Volumes II and III are also within woodcut borders. All of the ornaments on the margins and the initials throughout the text are by William Morris.
This is a reprint of the first book printed in English, which had long been a favorite of William Morris's.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 74; *Charles Templeton Crocker Library Catalogue* (1918), p. 180; Morris, *Note on . . . Kelmscott Press* (1898), pp. 26-27, No. 8; Scott, *Bibliography of the Works of William Morris* (1897), pp. 86-87; Slater, *Early Editions* (1894), p. 208, h.

MACKAIL, J. W.

Biblia Innocentium: || Being The Story Of God's Cho- || sen People Before The Com- || ing Of Our Lord Jesus Christ || Upon Earth, Written Anew || For Children By J. W. Mackail, || Sometime Fellow Of Balliol || College, Oxford.

[Colophon]: Here ends this book called Biblia Innocen- || tium, written by J. W. Mackail, and printed by || William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Mid- || dlesex; finished on the 22nd day of October, of || the year 1892. || [Kelmscott device.]

Condition: 8°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Title as above, one leaf (verso blank); "A List Of The Chapters Of This Book," [a1]-[a4], pp. i-viii; Text, [b1]-[r5] (verso colophon as above), in eights, pp. [1]-[250]; Blank leaf, [r6].

200 copies were printed in Golden type.

Illustrations: The first page of the text is within an elaborate woodcut border, and throughout the text are numerous woodcut initials.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 79; *Charles Templeton Crocker Library Catalogue* (1918), p. 179; Morris, *Note on . . . Kelmscott Press* (1898), pp. 27-28, No. 9; Scott, *Bibliography of the Works of William Morris* (1897), p. 87; Slater, *Early Editions* (1894), p. 208, i.

CAXTON, William.

The History Of Reynard The Foxe || By William Caxton.

[Colophon]: Here ends the History of Reynard the Foxe, done || into English out of Dutch by William Caxton, || and now reprinted by me William Morris, at the || Kelmscott Press, Upper Mall, Hammersmith in the || County of Middlesex. This book was corrected for || the press by Henry Halliday Sparling, and finished || on the 15th day of December, 1892. || [Kelmscott device.] || Sold by Bernard Quaritch, 15, Piccadilly, London.

Condition: 4°, full limp vellum, with design in gold on covers, enlarged from the bookplate of Thomas Eugene Arthur, Carrick House Library, Ayr.

First Edition.

Collation: Blank leaf, [a1]; Title as above, [a2] (verso blank), pp. [i]-[ii]; Table, [a3]-[a4] (verso woodcut title), pp. iii-[vi]; Text, in black and red, [b1]-[l8] (verso blank), pp. [1]-[160]; "A Table Of Some Strange Words," m1-[m2] (verso blank), ending with colophon as above, in eights, pp. 161-[164].

300 copies were printed in Troy type with a glossary in Chaucer type.

Illustrations: There is a woodcut title; the first page of the text is within an elaborate woodcut border, and there are numerous border ornaments and initials throughout the text.

The edges of this and all subsequent Kelmscott books were trimmed.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 27; *Charles Templeton Crocker Library Catalogue* (1918), p. 180; *Hoe Catalogue* (1903), Vol. I, pp. 221-222; Morris, *Note on . . . Kelmscott Press* (1898), p. 28, No. 10; Scott, *Bibliography of the Works of William Morris* (1897), p. 88; Slater, *Early Editions* (1894), p. 208, l.

SHAKESPEARE, William.

The Poems Of William Shakespeare,||Printed After The Original||Copies Of||Venus And Adonis, 1593.||The Rape Of Lucrece, 1594.||Sonnets, 1609.||The Lover's Complaint.

[Colophon]: Here ends this edition of Shakespeare's Poems,|| edited by Frederick S. Ellis, and printed by me||William Morris at the Kelmscott Press, Upper||Mall, Hammersmith, in the County of Middlesex,||and finished on the 17th day of January, 1893.||[Kelmscott device.]||Sold by Reeves & Turner, 196, Strand.

Condition: 8°, full vellum, uncut, with blue silk ties and the bookplate of Margaret Bruce.

First Edition.

Collation: Blank leaf, [a1]; "Foreword," [a2] (verso blank); Title as above, [a3] (verso blank); Half-title, "Venus And Adonis," [a4] (verso dedication); Text, in black and red, [b1]-e2 (verso blank), pp. [1]-[52]; Half-title, "The Rape Of Lucrece," [e3] (verso dedication), pp. [53]-[54]; "The Argument," [e4], pp. 55-56; Text, in black and red, [e5]-[i6] (verso blank), pp. [57]-[124]; Half-title, "Shakespeare's Sonnets," [i7] (verso dedication), pp. [125]-[126]; Text, in black and red, [i8]-[o6], pp. [127]-204; Text, "A Lover's Complaint," in black and red, [o7]-[p4],

in eights, pp. 205-216; Colophon as above, [p5] (verso blank), pp. 217-[218]; Three blank leaves, [p6]-[p8].

500 copies were printed in Golden type.

Illustrations: A woodcut border is on the first page of the text of "Venus And Adonis," "The Rape Of Lucrece," and "Sonnets"; a woodcut ornament is on the first page of the text of "A Lover's Complaint," and there are a few woodcut initials in the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 118-119; *Charles Templeton Crocker Library Catalogue* (1918), pp. 183-184; *Hoe Catalogue* (1904), Vol. IV, pp. 109-110; Morris, *Note on . . . Kelmscott Press* (1898), pp. 28-29, No. 11; Scott, *Bibliography of the Works of William Morris* (1897), p. 89; Slater, *Early Editions* (1894), p. 208, m.

MORRIS, William.

[Printer's ornament.] News From Nowhere: Or,||An Epoch Of Rest, Being Some||Chapters From A Utopian Ro-||mance, By William Morris.

[Colophon]: This book, News from Nowhere or an Epoch|| of Rest, was written by William Morris, and||printed by him at the Kelmscott Press, Upper || Mall, Hammersmith, in the County of Middle-||sex, and finished on the 22nd day of November,||1892. Sold by Reeves & Turner, 196, Strand,|| London.||[Kelmscott device.]

Condition: 8°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Preliminary blank leaf, [a1]; Title as above, [a2] (verso blank); "A List Of The Chapters Of This Book," [a3]; Frontispiece, [a4] (verso) (recto blank); Text, in black and red, [b1]-x1 (verso colophon as above), in eights, pp. [1]-[306]; Three blank leaves, [x2]-[x4].

300 copies were printed in Golden type.

Illustrations: The frontispiece, a woodcut engraved by W. H. Hooper from a design by C. M. Gere, is a picture of the old manor-house in

the village of Kelmscott, on the river Thames. The frontispiece and the first page of the text are within woodcut borders, and throughout the text are numerous woodcut initials.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 86-87; *Charles Templeton Crocker Library Catalogue* (1918), p. 178; Forman, *The Books of William Morris* (1897), pp. 150-151, No. 116; *Hoe Catalogue* (1905), Vol. II, p. 231; Morris, *Note on . . . Kelmscott Press* (1898), pp. 29-30, No. 12; Scott, *Bibliography of the Works of William Morris* (1897), pp. 87-88; Slater, *Early Editions* (1894), p. 206, No. 16.

[CAXTON, William] and [MORRIS, William].

The Order Of Chivalry.

[Colophon]: The Order of Chivalry, translated from || the French by William Caxton, edited by || F. S. Ellis, & printed by me William Morris || at the Kelmscott Press, Upper Mall, Ham- || mersmith, in the County of Middlesex, & || finished on the 10th day of November, 1892 || Sold by Reeves & Turner, 196, Strand, || London. || [Kelmscott device.]

Condition: 8°, full vellum, uncut, with blue silk ties.

First Edition.

Collation: Title as above, one leaf (recto); Table, verso of title-page and one leaf (verso frontispiece); Text, in black and red, [b1]-[h3] (verso colophon as above), pp. [1]-[102]; Blank leaf, [h4], pp. [103]-[104]; Title: "L' Ordene De Chevalerie, With || Translation By William Morris.," [i1] (verso blank), pp. [105]-[106]; Text, in black and red, i2-k3 (verso blank), pp. 107-[126]; Half-title, "The Ordination Of Knighthood," [k4] (recto), p. [127]; Text, [k4] (verso)-[l6] (recto), pp. 128-147; "Memoranda Concerning The Two Pieces Here Reprinted," [l6] (verso)-[l8] (verso blank), ending with colophon: This Ordination of Knighthood was || printed by William Morris at the Kelms- || cott Press, Upper Mall, Hammersmith, || in the County of Middlesex; finished on || the 24th day of February, 1893. || [Kelmscott device.], in eights, pp. 148-[152].

225 copies were printed in Chaucer type.

ILLUSTRATIONS: The frontispiece within a woodcut border is from a design by Burne-Jones. The first page of the text is within a woodcut border, and there are two woodcut ornaments, and numerous initials throughout the text.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 87; *Charles Templeton Crocker Library Catalogue* (1918), p. 183; Forman, *The Books of William Morris* (1897), p. 165, No. 135; *Hoe Catalogue* (1905), Vol. II, p. 231; Morris, *Note on . . . Kelmscott Press* (1898), p. 30, No. 13; Scott, *Bibliography of the Works of William Morris* (1897), pp. 89-90; Slater, *Early Editions* (1894), p. 208, n.

CAVENDISH, GEORGE.

The Life Of Thomas Wolsey, || Cardinal Archbishop Of York || [Printer's ornament.] Written By George Caven- || dish.

[COLOPHON]: Transcribed after the autograph manuscript of the || author, now in the British Museum, by F. S. Ellis, || and finished the 25th day of December, in the year || 1892, in the Parish of Cockington in the County || of Devon. And printed by me William Morris, || at the Kelmscott Press, Upper Mall, Hammer- || smith in the County of Middlesex, and finished || on the 30th day of March, 1893. || [Kelmscott device.] || Sold by Reeves & Turner, 196, Strand.

CONDITION: 8°, full vellum, uncut, with brown silk ties.

FIRST EDITION.

COLLATION: Preliminary blank leaf, [a1]; "Foreword," [a2] (verso) (recto blank); Title as above, [a3] (recto), p. [i]; "The Prologue," [a3] (verso)-[a4], pp. ii-iv; Text, [b1]-[t7], in eights, pp. [1]-286; Colophon as above, [t8] (verso blank), pp. 287-[288].

250 copies were printed in Golden type.

ILLUSTRATIONS: The first page of the text is within a woodcut border, and there are numerous woodcut initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 27; *Charles Templeton Crocker Library Catalogue* (1918), p. 181; *Hoe Catalogue* (1903), Vol. I, pp. 210-211; Morris, *Note on . . . Kelmscott Press* (1898), p. 31, No. 14; Scott, *Bibliography of the Works of William Morris* (1897), p. 90; Slater, *Early Editions* (1894), p. 208, p.

[CAXTON, William.]

The History Of Godefrey Of Bo- || loyne And Of The Conquest Of || Iherusalem.

[Colophon]: This new edition of William Caxton's God- || effroy of Boloyne, done after the first edition, was || corrected for the press by H. Halliday Sparling, || and printed by me, William Morris, at the Kelms- || cott Press, Upper Mall, Hammersmith, in the || County of Middlesex, & finished on the 27th day || of April, 1893. || [Large Kelmscott device.] || Sold by William Morris, at the Kelmscott Press.

Condition: 4°, full vellum, uncut, with blue silk ties.

First Edition.

Collation: Title as above, one leaf (verso blank), pp. [i]-[ii]; Preface and Contents, ten leaves, pp. iii-xxii; Woodcut title, one leaf (verso) (recto blank), pp. [xxiii]-[xxiv]; Text, in black and red, [b1]-[z8] and aa1-gg1, pp. [1]-450; "A Table Of Some Strange Words," [gg2] (verso colophon), pp. [451]-[452].

300 copies were printed in Troy type, with contents and glossary in Chaucer type.

Illustrations: There is a woodcut title-page, a woodcut border on the first page of text, many marginal ornaments, and numerous initials throughout the text, and a new printer's device after the colophon. This is the fifth and last of the Caxton reprints.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 27; *Charles Templeton Crocker Library Catalogue* (1918), p. 181; *Hoe Catalogue* (1903), Vol. I, pp. 222-223; Morris, *Note on . . . Kelmscott Press*

(1898), p. 31, No. 15; Scott, *Bibliography of the Works of William Morris* (1897), p. 91; Slater, *Early Editions* (1894), p. 208, o.

MORE, Thomas.

Utopia [Printer's ornament.] Written By Sir || Thomas More.

[Colophon]: Now revised by F. S. Ellis & printed again || by William Morris at the Kelmscott Press, || Hammersmith, in the County of Middle- || sex. Finished the 4th day of August, 1893. || [Kelmscott device.] || Sold by Reeves & Turner, 196, Strand.

Condition: 8°, full vellum, uncut, with green silk ties.

First Edition.

Collation: Blank leaf, [a1]; Title as above, [a2] (verso blank), pp. [i]-[ii]; "Foreword by William Morris," [a3]-[a5], pp. iii-viii; Title-page of the first English edition, 1556, [a6] (verso blank), pp. [ix]-[x]; "The translator to the gentle reader," [a7]-[a8], pp. xi-xiv; Text, in black and red, [b1]-[t3] (recto), pp. [1]-277; Verses, [t3] (verso)-[t4], pp. 278-280; "Cornelius Graphey to the Reader," and "The Printer to the Reader," [t5], ending with the colophon of the first English edition, in eights, pp. 281-282; Colophon as above, [t6] (verso blank), pp. [283]-[284]; Two blank leaves, [t7]-[t8].

300 copies were printed in Chaucer type, with the reprinted title in Troy type.

Illustrations: The first page of text, and the first page of the text of the original edition are within woodcut borders, and throughout the text are numerous woodcut initials.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 85; *Charles Templeton Crocker Library Catalogue* (1918), p. 182; Forman, *The Books of William Morris* (1897), pp. 167-168, No. 139; Morris, *Note on . . . Kelmscott Press* (1898), pp. 31-32, No. 16; Scott, *Bibliography of the Works of William Morris* (1897), pp. 91-92.

TENNYSON, Alfred.

Maud, A Monodrama, By Alfred || Lord Tennyson.

[Colophon]: Printed by William Morris at the Kelmscott || Press, Upper Mall, Hammersmith, in the || County of Middlesex, and finished on the 11th || day of August, 1893. || [Kelmscott device.] || Published by Macmillan & Co., Bedford Street, || Strand.

Condition: 8°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3](verso blank); Woodcut title-page, [a4](verso)(recto blank); Text, [b1]-[f3](verso colophon as above), in eights, pp. [1]-[70]; Blank leaf, [f4].

500 copies were printed in Golden type.

Illustrations: There is a woodcut title, the first page of the text is within an elaborate woodcut border, and there are numerous marginal ornaments and initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 126; *Charles Templeton Crocker Library Catalogue* (1918), p. 184; Morris, *Note on . . . Kelmscott Press* (1898), p. 32, No. 17; Scott, *Bibliography of the Works of William Morris* (1897), p. 92.

MORRIS, William.

Gothic Architecture: || A Lecture For The Arts || And Crafts Exhibition || Society [Printer's ornament.] By William || Morris.

[Colophon]: This paper, first spoken as a lec- || ture at the New Gallery, for the || Arts & Crafts Exhibition Society, || in the year 1889, was printed by the || Kelmscott Press during the Arts || and Crafts Exhibition at the New || Gallery, Regent Street, London, || 1893. || Sold by William Morris, Kelms- || cott Press, Upper Mall, Hammer- || smith.

Condition: 16°, gray boards, linen back, uncut, with the bookplate of George Ravenscroft Dennis.

First Edition.

Collation: Title as above, one leaf (verso blank); Text, in black and red, a1-[e2], ending with colophon as above, in eights, pp. 1-68.

1500 copies were printed in Golden type.

Illustrations: There are numerous woodcut initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 87; *Charles Templeton Crocker Library Catalogue* (1918), pp. 182-183; Forman, *The Books of William Morris* (1897), p. 171, No. 146; *Hoe Catalogue* (1905), Vol. II, pp. 231-232; Morris, *Note on . . . Kelmscott Press* (1898), pp. 32-33, No. 18; Scott, *Bibliography of the Works of William Morris* (1897), p. 93.

MEINHOLD, William.

Sidonia The Sorceress [Printer's ornament.] By William || Meinhold Translated By Francesca || Speranza Lady Wilde.

[Colophon]: Here ends the story of Sidonia the Sorceress, translated from the || German of William Meinhold, by Francesca Speranza, Lady || Wilde, and now reprinted by me, William Morris, at the Kelms- || cott Press, Upper Mall, Hammersmith, in the County of Middle- || sex. Finished on the 15th day of September, 1893. || [Large Kelmscott device.] || Sold by William Morris, at the Kelmscott Press.

Condition: 4°, full vellum, uncut, with green silk ties.

First Edition.

Collation: Blank leaf, [a1]; Title as above, [a2] (verso blank), pp. [i]-[ii]; Preface, in black and red, [a3]-[a5] (verso "Letter Of Dr. Theodore Plonnies"), pp. iii-viii; "A List Of The Chapters Of This Book," [a6]-[a8], pp. ix-xiv; Text, in black and red, [b1]-[z8] and aa1-[gg4] (verso colophon as above), in eights, pp. [1]-[456].

300 copies were printed in Golden type.

Illustrations: The first page of the text is within a woodcut border, there are marginal ornaments on pages 125 and 268, and numerous initials are throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 81; *Charles Templeton Crocker Library Catalogue* (1918), p. 182; *Hoe Catalogue* (1905), Vol. II, p. 207; Morris, *Note on . . . Kelmscott Press* (1898), p. 33, No. 19; Scott, *Bibliography of the Works of William Morris* (1897), pp. 92-93.

ROSSETTI, Dante Gabriel.

Ballads And Narrative Poems || By Dante Gabriel Rossetti.

[Colophon]: Here ends the book of Ballads and Narrative || Poems, written by Dante Gabriel Rossetti, and || printed by William Morris at the Kelmscott || Press, 14 Upper Mall, Hammersmith, in the || County of Middlesex; finished on the 14th day || of October, of the year 1893. || [Kelmscott device.] || Published by Ellis & Elvey, 29 New Bond Street.

Condition: 8°, full vellum, uncut, with blue silk ties.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso "A Table Of The Contents Of This Book"); Woodcut title-page, [a4] (verso) (recto blank); Text, in black and red, [b1]-q1, in eights, pp. [1]-226; Colophon as above, [q2] (verso blank), pp. 227-[228].

310 copies were printed in Golden type.

Illustrations: There is a woodcut title-page, the first page of the text is enclosed in a woodcut border, and there are numerous initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 107; *Hoe Catalogue* (1905), Vol. III, p. 28; Morris, *Note on . . . Kelmscott Press* (1898), p. 33, No. 20; Scott, *Bibliography of the Works of William Morris* (1897), pp. 93-94.

ROSSETTI, Dante Gabriel.

Sonnets And Lyrical Poems || By Dante Gabriel Rossetti.

[Colophon]: Here ends the book of Sonnets and Lyrical || Poems, written by Dante Gabriel Rossetti, and || printed by Wil-

liam Morris at the Kelmscott || Press, 14, Upper Mall, Hammersmith, in the || County of Middlesex; finished on the 20th day || of February of the year 1894. || [Kelmscott device.] || Sold by Ellis & Elvey, 29, New Bond Street, W.

CONDITION: 8°, full vellum, uncut, with blue silk ties.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank), pp. [i]-[ii]; "A Table Of The Contents Of This Book," [a4]-[a7], pp. iii-x; Woodcut title-page, [a8] (verso) (recto blank), pp. [xi]-[xii]; Text, in black and red, [b1]-[l8], pp. [1]-160; Half-title, "Sonnets On Pictures," [m1] (verso blank), pp. [161]-[162]; Text, in black and red, m2-[n3], pp. 163-182; Half-title, "Poems In Italian (Or Italian And English), French And Latin," [n4] (recto), p. [183]; Text, in black and red, [n4] (verso)-[o2], in eights, pp. 184-196; Colophon as above, [o3] (verso blank), pp. 197-[198]; Blank leaf, [o4].

310 copies were printed in Golden type.

ILLUSTRATIONS: There is a woodcut title, the first page of the text is within an elaborate woodcut border, and there are numerous initials throughout the text.

This book is uniform with "Ballads and Narrative Poems," and the proofs of both volumes were read by Rossetti.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 107; *Hoe Catalogue* (1905), Vol. III, p. 28; Morris, *Note on . . . Kelmscott Press* (1898), p. 35, No. 20a; Scott, *Bibliography of the Works of William Morris* (1897), p. 95.

[MORRIS, WILLIAM, *Translator.*]

The Tale Of King Florus || And The Fair Jehane.

[COLOPHON]: Printed by William Morris at || the Kelmscott Press, Upper || Mall, Hammersmith, in the || County of Middlesex, & fin- || ished on the 16th day of De- || cember, 1893. || Sold by William Morris at the || Kelmscott Press.

CONDITION: 16°, gray boards, linen back, uncut.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso blank); Woodcut title, [a2] (verso) (recto blank); Text, in black and red, [b1]-[g8], in eights, pp. [1]-96; Colophon as above, one leaf (verso blank), pp. [97]-[98].

350 copies were printed in Chaucer type.

ILLUSTRATIONS: There is a woodcut title-page, the first page of the text is within a woodcut border, and there are numerous small initials throughout the text.

This story was taken from a volume called "Nouvelles Françoises en prose du XIIIe siècle," Paris, Jannet, 1856.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 87; *Charles Templeton Crocker Library Catalogue* (1918), p. 183; Forman, *The Books of William Morris* (1897), p. 172, No. 150; *Hoe Catalogue* (1905), Vol. II, p. 232; Morris, *Note on . . . Kelmscott Press* (1898), p. 34, No. 21; Scott, *Bibliography of the Works of William Morris* (1897), p. 94.

MORRIS, WILLIAM.

[Two printer's ornaments.] The Story Of The Glittering || Plain Which Has Been Also Called || The Land Of Living Men Or The || Acre Of The Undying. Written By || William Morris.

[COLOPHON]: Here Ends the tale of the Glittering Plain, written || by William Morris, & ornamented with 23 pictures || by Walter Crane. Printed at the Kelmscott Press, || Upper Mall, Hammersmith, in the County of Mid- || dlesex, & finished on the 13th day of January, 1894. || [Large Kelmscott device.] || Sold by William Morris, at the Kelmscott Press.

CONDITION: 4°, gray boards, linen back, with label, uncut.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso "A List Of The Chapters Of This Book," in Chaucer type);

Woodcut title, [a4] (verso) (recto blank); Text, in black and red, in Troy type, [b1]-[n2] (verso blank), ending with colophon as above, in eights, pp. [1]-[180]; Two blank leaves at end, [n3]-[n4].

250 copies were printed in Troy type, with list of chapters in Chaucer type.

ILLUSTRATIONS: There are twenty-three woodcuts by Walter Crane, one at the beginning of each chapter within woodcut frames, and one at the end of chapter one; the woodcut title, the elaborate woodcut border on the first page of the text, the initials and the borders on the first page of each chapter are by William Morris. Inserted after the woodcut title is a "trial proof" leaf of the first page of text, with border in black and an inset of "trial pull" of the woodcut on page 13, in violet, dated by H. H. Sparling, "5/3/93."

This work originally appeared as a serial in the "English Illustrated Magazine."

REFERENCES: Forman, *The Books of William Morris* (1897), pp. 157-158, No. 124; *Hoe Catalogue* (1905), Vol. II, p. 230; Morris, *Note on . . . Kelmscott Press* (1898), pp. 34-35, No. 22; Scott, *Bibliography of the Works of William Morris* (1897), pp. 94-95.

[MORRIS, WILLIAM, *Translator.*]

Of The Friendship || Of Amis And Amile.

[COLOPHON]: Here ends the Story of Amis || & Amile, done out of the an- || cient French into English, by || William Morris, and printed || by the said William Morris || at the Kelmscott Press, 14, || Upper Mall, Hammersmith, || in the County of Middlesex; finished on the 13th day of || March, of the year 1894. || Sold by William Morris, at || the Kelmscott Press.

CONDITION: 16°, gray boards, linen back, uncut.

FIRST EDITION.

COLLATION: Two blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Woodcut title, [a4] (verso) (recto blank); Text, in black and red,

[b1]-f1, in eights, pp. [1]-66; Colophon as above, in black and red, [f2] (verso blank), pp. 67-[68]; Two blank leaves, [f3]-[f4].

500 copies were printed in Chaucer type.

Illustrations: There is a woodcut title-page, the first page of the text is within a woodcut border, and there are numerous initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 87; *Charles Templeton Crocker Library Catalogue* (1918), p. 185; Forman, *The Books of William Morris* (1897), pp. 172-175, No. 151; *Hoe Catalogue* (1905), Vol. II, p. 232; Morris, *Note on . . . Kelmscott Press* (1898), p. 35, No. 23; Scott, *Bibliography of the Works of William Morris* (1897), p. 96.

KEATS, John.

The Poems Of John Keats.

[Colophon]: Overseen after the text of foregoing editions by || F. S. Ellis, and printed by me William Morris || at the Kelmscott Press, Upper Mall, Hammer- || smith, in the County of Middlesex, and finished || on the 7th day of March, 1894. || [Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

Condition: 8°, full vellum, uncut, with blue silk ties. The Henry William Poor copy with bookplate.

First Edition.

Collation: Blank leaf, [a1]; Title as above, [a2] (verso blank); "A Table Of The Contents Of This Book," [a3]; Woodcut title-page, [a4] (verso) (recto blank); Text, in black and red, [b1]-[q6], pp. [1]-236; Half-title, "Miscellaneous Poems," [q7] (verso blank), pp. [237]-[238]; Text, in black and red, [q8]-[z5], pp. 239-346; Half-title, "Sonnets," [z6] (verso blank), pp. [347]-[348]; Text, in black and red, [z7]-[z8] and aa1-[bb8], in eights, pp. 349-384; Colophon as above, [cc1] (verso blank), pp. [385]-[386]; Three blank leaves, [cc2]-[cc4].

300 copies were printed in Golden type.

ILLUSTRATIONS: There is a woodcut title, the first page of the text is within a woodcut border, and there are numerous initials throughout the text.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 71; Morris, *Note on . . . Kelmscott Press* (1898), pp. 35-36, No. 24; Scott, *Bibliography of the Works of William Morris* (1897), pp. 95-96.

SWINBURNE, ALGERNON CHARLES.

Atalanta In Calydon: A Tragedy. || By Algernon Charles Swinburne. || [Two lines in Greek from Eur. Fr. Mel. 20 (537).]

[COLOPHON]: Here ends Atalanta in Calydon, a Tragedy, made || by Algernon Charles Swinburne, and printed by || William Morris, at the Kelmscott Press, Upper || Mall, Hammersmith, in the County of Middlesex; finished on the 4th day of May, 1894. Note, that the || Greek letters in this book were designed by Selwyn || Image for Messrs. Macmillan & Co., who have kindly || allowed them to be used here. || [Large Kelmscott device.] || Sold by William Morris, at the Kelmscott Press.

CONDITION: 4°, full vellum, uncut, with green silk ties.

FIRST EDITION.

COLLATION: Title as above, [a1] (recto); Dedication and 56 lines of Greek verse, [a1] (verso)-[a2]; "The Persons" and quotation from Æschylus. Cho. 602-612, [a3] (verso "The Argument"); Woodcut title, [a4] (verso) (recto blank); Text, in black and red, [b1]-g1 (verso colophon as above), in eights, pp. [1]-[82].

250 copies were printed in Troy type, with the "Argument" and "Dramatis Personæ" in Chaucer type. The Greek verse is in a type designed by Selwyn Image.

ILLUSTRATIONS: There is a woodcut title-page; the first page of the text is within a woodcut border; there are marginal ornaments and numerous initials throughout the text. On page 47, line 9, the third word is misprinted "walls," instead of "wells."

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 125; *Charles Templeton Crocker Library Catalogue* (1918), pp. 188-189; *Hoe Catalogue* (1905), Vol. III, p. 138; Morris, *Note on . . . Kelmscott Press* (1898), p. 36, No. 25; Scott, *Bibliography of the Works of William Morris* (1897), pp. 96-97.

[MORRIS, William, *Translator.*]

The Tale Of The || Emperor Coustans || And Of Over Sea.

[Colophon]: This book, the Stories of the || Emperor Coustans, and of Over Sea, was printed by Wil- || liam Morris at the Kelmscott || Press, Upper Mall, Hammer- || smith, in the County of Mid- || dlesex, & finished on the 30th || day of August, 1894. || Sold by William Morris at the || Kelmscott Press.

Condition: 16°, gray boards, linen back, uncut.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Woodcut title, [a4] (verso) (recto blank); Text, in black and red, [b1]-[d3], pp. [1]-38; Title: The History Of Over || Sea, [d4] (verso woodcut title), pp. [39]-[40]; Text, in black and red, [d5]-k1, ending with colophon as above, in eights, pp. [41]-130; Three blank leaves, [k2]-[k4].

525 copies were printed in Chaucer type.

Illustrations: There are two woodcut title-pages, one for each part; the first page of the text of each part is within a woodcut border, and there are numerous small initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 87-88; *Charles Templeton Crocker Library Catalogue* (1918), pp. 185-186; Forman, *The Books of William Morris* (1897), p. 176, No. 153; Morris, *Note on . . . Kelmscott Press* (1898), pp. 36-37, No. 26; Scott, *Bibliography of the Works of William Morris* (1897), p. 98.

MORRIS, William.

The Wood Beyond The World. || By William Morris.

[Colophon]: Here ends the tale of the Wood beyond||the World, made by William Morris, and||printed by him at the Kelmscott Press,||Upper Mall, Hammersmith. Finished the 30th day of May, 1894.||[Kelmscott device.]||Sold by William Morris, at the Kelmscott||Press.

Condition: 8°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Frontispiece, [a4] (verso) (recto blank); Text, in black and red, [b1]-[s2], in eights, pp. [1]-260; Colophon as above, [s3] (verso blank), pp. 261-[262]; Blank leaf, [s4].

350 copies were printed in Chaucer type.

Illustrations: The frontispiece, within woodcut border, is after a design by E. Burne-Jones, engraved by W. Spielmeyer; the first page of the text is within an elaborate woodcut border; numerous half-borders, in ten designs, and many woodcut initials are throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 88; *Charles Templeton Crocker Library Catalogue* (1918), p. 186; Forman, *The Books of William Morris* (1897), pp. 177-178, No. 155; *Hoe Catalogue* (1905), Vol. II, p. 232; Morris, *Note on . . . Kelmscott Press* (1898), p. 37, No. 27; Scott, *Bibliography of the Works of William Morris* (1897), pp. 97-98.

[ORBELIANI, Sulkhan-Saba.]

The Book Of Wisdom And Lies.

[Colophon]: Here endeth The Book of Wisdom & Lies, a||Georgian Story-book of the eighteenth century,||by Sulkhan-Saba Orbeliani: translated, with||notes, by Oliver Wardrop. Printed by William||Morris at the Kelmscott Press, 14, Upper Mall,||Hammersmith, in the County of Middlesex;|| & finished on the 29th day of September, 1894.||[Kelmscott device.]||Sold by Bernard Quaritch, 15 Piccadilly, W.

CONDITION: 8°, full vellum, uncut, with green silk ties.

FIRST EDITION.

COLLATION: Title as above, one leaf (recto), p. [i]; "A Table Of The Contents Of This Book," one leaf (verso), and [a1]-[a4] (recto), pp. ii-ix; "Introduction," in black and red, [a4] (verso)-[a7], pp. x-xvi; Woodcut title-page, [a8] (verso) (recto blank), pp. [xvii]-[xviii]; Text, in black and red, [b1]-[r8] (verso colophon as above), in eights, pp. [1]-256.

250 copies were printed in Golden type.

ILLUSTRATIONS: On the woodcut title-page, within an elaborate border, is the arms of Georgia, the Holy Coat. The first page of the text is within a similar border, and there are numerous woodcut initials throughout the text.

This is a collection of traditional stories from Georgia in Asia.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 93; *Charles Templeton Crocker Library Catalogue* (1918), p. 184; *Hoe Catalogue* (1905), Vol. II, p. 253; Morris, *Note on . . . Kelmscott Press* (1898), p. 37, No. 28; Scott, *Bibliography of the Works of William Morris* (1897), pp. 98-99.

SHELLEY, PERCY BYSSHE.

The Poetical Works Of Percy || Bysshe Shelley [Printer's ornament.] Volume I.

[COLOPHON]: Overseen by F. S. Ellis after the text of foregoing || Editions, & printed by me, William Morris, at the || Kelmscott Press, Upper Mall, Hammersmith, || and finished on the 21st day of August, 1895. || [Kelmscott device.] || Sold by William Morris, at the Kelmscott Press.

CONDITION: Three volumes, 8°, full vellum, uncut.

FIRST EDITION.

COLLATION: *Volume I.* Blank leaf, [a1]; Title as above, [a2] (verso blank); "A Table Of The Contents Of This Book," [a3] (verso dedication poem "To Harriet"); Woodcut title, [a4] (verso) (recto blank); Text, [b1]-

251472

[z8] and aa1-[cc8] (verso blank), ending with Kelmscott device, in eights, pp. [1]-[400].

Volume II. Two blank leaves, [a1]-[a2]; Title as above (except volume number), [a3] (recto), p. [i]; "A Table," [a3] (verso)-[a4] (verso "Dramatis Personæ" of Prometheus Unbound), pp. ii-iv; Text, in black and red, [b1]-[z8] and aa1-[dd6], in eights, pp. [1]-[412]; Kelmscott device, [dd7] (verso blank), pp. [413]-[414]; Blank leaf, [dd8].

Volume III. Title as above (except volume number), a1 (recto), p. [i]; "A Table," a1 (verso)-[a4], pp. ii-viii; Text, in black and red, [b1]-[z8] and aa1-[ee3] (verso blank), ending with colophon as above, in eights, pp. [1]-[422]; Blank leaf, [ee4].

250 copies were printed in Golden type.

Illustrations: In Volume I there is a woodcut title-page, and the first page of the text is within an elaborate woodcut border. In all the volumes are half-borders, and numerous woodcut initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 120; *Charles Templeton Crocker Library Catalogue* (1918), pp. 186-187; *Hoe Catalogue* (1905), Vol. III, p. 67; Morris, *Note on . . . Kelmscott Press* (1898), p. 38, No. 29; p. 41, No. 29a; pp. 41-42, No. 29b; Scott, *Bibliography of the Works of William Morris* (1897), pp. 100-101.

PSALMI PENITENTIALES.

[Colophon]: Thus ends this rhymed version of the || Penitential Psalms [Printer's ornament.] Found in a Manu- || script of Horæ Beatæ Mariæ Virginis, writ- || ten at Gloucester about the year 1440, and || now transcribed and edited by F. S. Ellis, || Printed by William Morris, at the Kelms- || cott Press, 14, Upper Mall, Hammersmith. || Finished on the 15th day of November, || 1894. || [Kelmscott device.]

Condition: 8°, gray boards, linen back, uncut.

First Edition.

Collation: Title as above, one leaf (verso) (recto blank); Text, in

black and red, [b1]-[e6] (verso colophon as above), pp. [1]-60; Glossary, [e7]-[e8] (verso blank), in eights, pp. 61-[64].

300 copies were printed in Chaucer type.

Illustrations: There are seven half-borders, and numerous woodcut initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 103; *Charles Templeton Crocker Library Catalogue* (1918), p. 186; Morris, *Note on . . . Kelmscott Press* (1898), p. 38, No. 30; Scott, *Bibliography of the Works of William Morris* (1897), p. 99.

[SAVONAROLA, Girolamo.]

Epistola de Contemptu Mundi di Frate || Hieronymo da Ferrara dellordine de frati || predicatori la quale manda ad Elena Buon- || accorsi sua madre, per consolarla della || morte del fratello, suo Zio. || [Woodcut.]

[Colophon]: ℂ Impresso in Londra per Guglielmo || Morris alla Stamperia Kelmscott. || Adi ultimo di novembre Mdcccl-xxxxiv. || [Kelmscott device, in red.]

Condition: 8°, gray boards, linen back, uncut, with the bookplate of Jacobus Cowan De Rosshall, Armigeri.

First Edition.

Collation: Title as above, one leaf (verso blank), pp. [1]-[2]; Text, in black and red, six leaves, pp. [3]-14; Colophon as above, one leaf (verso blank), pp. 15-[16].

150 copies were printed in Chaucer type.

Illustrations: There is a woodcut on the title-page, engraved by W. H. Hooper, and the first page of the text, which begins with a woodcut initial, is within an elaborate woodcut border.

This work was printed for Charles Fairfax Murray from the original manuscript letter, then in his possession. Mr. Murray designed the woodcut on the title-page.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 50;

Charles Templeton Crocker Library Catalogue (1918), p. 185; Morris, *Note on . . . Kelmscott Press* (1898), pp. 38-39, No. 31; Scott, *Bibliography of the Works of William Morris* (1897), pp. 99-100.

[MORRIS, WILLIAM, *Translator.*]

The Tale Of Beowulf.

[COLOPHON]: Here endeth the Story of Beowulf, done out of the Old || English tongue by William Morris & A. J. Wyatt, and || printed by the said William Morris at the Kelmscott || Press, Upper Mall, Hammersmith, in the County of || Middlesex, and finished on the 10th day of January, || 1895 || [Large Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

CONDITION: 4°, full vellum, uncut, with brown silk ties, with the Skeat bookplate.

FIRST EDITION.

COLLATION: Blank leaf, [a1], pp. [i]-[ii]; Title as above, [a2] (recto), p. [iii]; "Argument," [a2] (verso)-[a3], pp. iv-vi; Woodcut title-page, [a4] (verso) (recto blank), pp. [vii]-[viii]; Text, in black and red, [b1]-[h7], pp. [1]-110; Colophon as above, [h8] (recto), p. 111; "Persons And Places," [h8] (verso)-[i3] (recto), pp. 112-117; Glossary, [i3] (verso)-[i4] (verso blank), in eights, pp. 118-[120].

300 copies were printed in Troy type, with argument, side-notes, list of persons and places, and glossary in Chaucer type.

ILLUSTRATIONS: There is a woodcut title-page which, with the first page of the text, is within elaborate woodcut borders; there are many half-borders, marginal ornaments, and initials throughout the text.

Inserted is a "Note To Reader," on a slip printed in Golden type.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 88; *Charles Templeton Crocker Library Catalogue* (1918), p. 189; Forman, *The Books of William Morris* (1897), pp. 181-182, No. 160; Morris, *Note on . . . Kelmscott Press* (1898), pp. 39-40, No. 32; Scott, *Bibliography of the Works of William Morris* (1897), p. 101.

SYR PERECYVELLE OF GALES.

[Colophon]: Overseen by F. S. Ellis, after the edition || printed by J. O. Halliwell from the MS. || in the Library of Lincoln Cathedral [Printer's ornament.] || Printed by William Morris, at the Kelms- || cott Press, Upper Mall, Hammersmith. || Finished on the 16th day of February, 1895. || [Kelmscott device.]

Condition: 8°, gray boards, linen back, uncut.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Frontispiece, [a4] (verso) (recto blank); Text, in black and red, [b1]-h1 (verso colophon as above), in eights, pp. [1]-98; Three blank leaves, [h2]-[h4].

350 copies were printed in Chaucer type.

Illustrations: The frontispiece, a woodcut design by E. Burne-Jones, and the first page of the text are within elaborate woodcut borders.

There is a marginal ornament on page 19, and numerous woodcut initials are throughout the text.

References: *Charles Templeton Crocker Library Catalogue* (1918), p. 188; Morris, *Note on . . . Kelmscott Press* (1898), p. 40, No. 33; Scott, *Bibliography of the Works of William Morris* (1897), pp. 101-102.

MORRIS, William.

The Life And Death Of Jason, || A Poem. By William Morris.

[Colophon]: Here endeth The Life and Death of Jason, written || by William Morris, and printed by the said William || Morris at the Kelmscott Press, Upper Mall, Ham- || mersmith, in the County of Middlesex, and finished || on the 25th day of May, 1895 || [Large Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

Condition: 4°, full vellum, uncut, with green silk ties.

First Edition.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso "Argument"); Frontispiece, [a4] (verso) (recto blank); Text, in black and red, [b1]-[z8] and aa1, in eights, pp. [1]-[354]; Woodcut design, [aa2] (verso blank), pp. [355]-[356]; Colophon as above, [aa3] (verso blank), pp. [357]-[358]; Blank leaf, [aa4].

200 copies were printed in Troy type, with a few words in Chaucer type.

ILLUSTRATIONS: The woodcut frontispiece and the woodcut on page 355 are after designs by E. Burne-Jones and are engraved by W. Spielmeyer. Both woodcuts, and the first and last pages of the text, are within elaborate woodcut borders. There are many half-borders and marginal ornaments, and numerous woodcut initials throughout the text.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 88; Forman, *The Books of William Morris* (1897), p. 50, No. 16; Morris, *Note on . . . Kelmscott Press* (1898), pp. 40-41, No. 34; Scott, *Bibliography of the Works of William Morris* (1897), p. 102.

MORRIS, WILLIAM.

Child Christopher And || Goldilind The Fair. By || William Morris

[COLOPHON]: Here ends the Story of || Child Christopher & Gold-||ilind the Fair; made by Wil-||liam Morris, and printed by || him at the Kelmscott Press, || Upper Mall, Hammersmith, || in the County of Middlesex || [Printer's ornament.] Finished the 25th day of July, 1895. || Sold by William Morris at || the Kelmscott Press.

CONDITION: Two volumes, 16°, gray boards, linen back, uncut.

FIRST EDITION.

COLLATION: *Volume I.* Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Woodcut title, [a4] (verso) (recto blank); Text, in black and red, [b1]-[r8], in eights, pp. [1]-256; Slip of "Erratum" is inserted after last page of text.

Volume II. Three preliminary blank leaves, [A1]-[A3]; Title as above, with "Vol. II," [A4] (verso blank); Text, in black and red, B1-[Q7],

pp. 1-238; Colophon as above, in black and red, [Q8] (verso blank), in eights, pp. 239-[240].

600 copies were printed in Chaucer type.

Illustrations: The woodcut title-page and the first page of the text of Volume I are within woodcut borders of similar design. Numerous initials are throughout the text.

The plot of this story was suggested by that of Havelok the Dane.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 88; *Charles Templeton Crocker Library Catalogue* (1918), p. 187; Forman, *The Books of William Morris* (1897), pp. 182-183, No. 161; Morris, *Note on . . . Kelmscott Press* (1898), p. 41, No. 35; Scott, *Bibliography of the Works of William Morris* (1897), pp. 102-103.

ROSSETTI, Dante Gabriel.

Hand And Soul. By Dante || Gabriel Rossetti.

[Colophon]: Here ends Hand and Soul, || written by Dante Gabriel Rossetti, || and reprinted from The Germ by || William Morris, at the Kelms- || cott Press, Upper Mall, Hammer- || smith, England [Printer's ornament.] Finished the 24th day of October, 1895. || [Printer's ornament.] Sold by Way and Williams, || Chicago.

Condition: 16°, full stiff vellum, uncut.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso five lines in Italian by Bonaggiunta Urbiciani, 1250); Woodcut title, [a4] (verso) (recto blank); Text, in black and red, [b1]-[e4] (verso colophon as above), in eights, pp. [1]-56.

525 copies were printed in Golden type.

Illustrations: There is a woodcut title-page, the first page of the text is within a woodcut border, and there are numerous initials throughout the text.

300 copies of the above edition were printed for America, and the colophons differ slightly with those printed for England.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 107; *Charles Templeton Crocker Library Catalogue* (1918), p. 188; *Hoe Catalogue* (1905), Vol. III, pp. 28-29; Morris, *Note on . . . Kelmscott Press* (1898), p. 42, No. 36; Scott, *Bibliography of the Works of William Morris* (1897), pp. 103-104.

HERRICK, Robert.

[Printer's ornament.] Poems Chosen Out Of The ||Works Of Robert Herrick.

[Colophon]: Edited by F. S. Ellis from the text of the ||edition put forth by the author in 1648. Printed by ||William Morris, at the Kelmscott Press, Upper ||Mall, Hammersmith, London, W., and finished ||on the 21st day of November, 1895. || [Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

Condition: 8°, full vellum, uncut, with blue silk ties, with the bookplate of a former owner.

First Edition.

Collation: Title as above, [a1] (recto), p. [i]; "Index Of First Lines," [a1] (verso)-[a7], pp. ii-xiv; Woodcut title, [a8] (verso) (recto blank), pp. [xv]-[xvi]; Text, in black and red, [b1]-[u4] (verso colophon as above), in eights, pp. [1]-296.

250 copies were printed in Golden type.

Illustrations: There is a woodcut title-page, the first page of the text is within a woodcut border, and there are numerous woodcut initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 65; *Charles Templeton Crocker Library Catalogue* (1918), p. 187; Morris, *Note on . . . Kelmscott Press* (1898), p. 42, No. 37; Scott, *Bibliography of the Works of William Morris* (1897), p. 104.

COLERIDGE, Samuel Taylor.

Poems Chosen Out Of The Works ||Of Samuel Taylor Coleridge.

[Colophon]: Edited by F. S. Ellis, and printed by me, || William Morris, at the Kelmscott Press, Upper || Mall, Hammersmith, and finished on the 5th || day of February, 1896. || [Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

Condition: 8°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Two preliminary blank leaves, a1-a2; Title as above, [a3] (verso "Poems Contained In This Book"), pp. [i]-[ii]; Woodcut title, [a4] (verso) (recto blank); Text, in black and red, [b1]-[h2] (verso colophon as above), in eights, pp. [1]-100.

300 copies were printed in Golden type.

Illustrations: There is a woodcut title-page, the first page of the text is within a woodcut border, and there are numerous initials throughout the text.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 32; *Charles Templeton Crocker Library Catalogue* (1918), p. 190; Morris, *Note on . . . Kelmscott Press* (1898), pp. 42-43, No. 38; Scott, *Bibliography of the Works of William Morris* (1897), pp. 104-105.

MORRIS, William.

The Well At The World's End [Printer's ornament.] By || William Morris.

[Colophon]: Here ends the Well at || the World's End, writ- || ten by William Morris, || with four pictures designed by || Sir Edward Burne-Jones [Printer's ornament.] || Printed by William Morris at || the Kelmscott Press, 14, Up- || per Mall, Hammersmith, in the || County of Middlesex, and fin- || ished on the 2nd day of March, || 1896. || Sold by William Morris at the Kelmscott Press.

Condition: 4°, full vellum, uncut, with gray silk ties.

First Edition.

Collation: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3]

(verso blank); Woodcut frontispiece, [a4] (verso) (recto blank); Text, "Book I," in black and red, [b1]-i2 (verso woodcut), pp. [1]-[116]; Text, "Book II," [i3]-[t6] (verso blank), pp. [117]-[284]; Woodcut, [t7] (verso) (recto blank), pp. [285]-[286]; Text, "Book III," [t8]-[z8] and aa1-[aa4], pp. [287]-360; Woodcut, [aa5] (verso) (recto blank), pp. [361]-[362]; Text, "Book IV," [aa6]-[ii8] (verso large Kelmscott device), ending with colophon as above, in eights, pp. [363]-496.

350 copies were printed in Chaucer type.

Illustrations: At the commencement of each book is a full-page woodcut within an elaborate border, designed by E. Burne-Jones, and the same border has been employed as a margin for the first page of the text of each book. There are numerous half-borders, marginal ornaments, and initials throughout the text.

The text is printed in double columns. This book was on hand longer than any other, the publication being delayed for almost three years, and it appears on lists as "in the press," from Dec., 1892-Nov., 1895.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 88-89; *Charles Templeton Crocker Library Catalogue* (1918), p. 191; Forman, *The Books of William Morris* (1897), p. 188, No. 164; *Hoe Catalogue* (1905), Vol. II, p. 232; Morris, *Note on . . . Kelmscott Press* (1898), pp. 43-44, No. 39; Scott, *Bibliography of the Works of William Morris* (1897), p. 105.

CHAUCER, Geoffrey.

The Works Of Geoffrey Chaucer.

[Colophon]: Here Ends the Book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with || pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by || me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 8th day of May, 1896.

Condition: Folio, gray boards, linen back, uncut, with the bookplate of a former owner.

First Edition.

Collation: Two preliminary blank leaves, a1-a2; Title as above, [a3] (verso "The Contents Of This Book"), pp. [i]-ii; Woodcut title-page, [a4] (verso) (recto blank), pp. [iii]-[iv]; "Here Beginneth The Tales Of Canterbury And First The Prologue Thereof," [b1]-[p7], pp. [1]-[222]; "An A. B. C. Of Geoffrey Chaucer," [p8]-[q8], pp. [223]-[240]; "Heere Bigynneth The Romaunt Of The Rose," [r1]-x4, pp. [241]-[312]; "The Parlement Of Foules," [x5]-y1, pp. [313]-[322]; "Boethius De Consolatione Philosophie," [y2]-[z8] and aa1-[bb8], pp. [323]-384; "The Book Of The Duchesse," [cc1]-[cc6], pp. [385]-396; "A Treatise On The Astrolabe," [cc7]-[dd8] (recto), pp. [397]-415; "The Legend Of Goode Wimmen," [dd8] (verso)-[ff8] (recto), pp. [416]-447; "The Hous Of Fame," [ff8] (verso)-hh3 (recto), pp. [448]-469; "Troilus And Criseyde [Printer's ornament.] Liber Primus," hh3 (verso)-ii1 (recto), pp. [470]-481; "Liber Secundus," ii1 (verso)-kk2 (recto), pp. [482]-499; "Liber Tercius," kk2 (verso)-ll3 (recto), pp. [500]-517; "Liber Quartus," ll3 (verso)-mm3, pp. [518]-534; "Liber Quintus," [mm4]-[nn5] (verso colophon as above), ending with Kelmscott device, in eights, pp. [535]-554; Blank leaf, [nn6].

There were 425 copies printed in Chaucer type, in black and red, with headings to the longer poems in Troy type.

Illustrations: There are 87 woodcut illustrations by Sir Edward Burne-Jones, engraved by W. H. Hooper, each within a narrow woodcut border. One hundred and fifteen pages of the text are within elaborate woodcut borders, in fourteen different designs all by Morris, as are the full-page woodcut title, the twenty-six large initial words, and the numerous initials of different sizes which are throughout the text, engraved by C. E. Keates, W. H. Hooper, and W. Spielmeyer.

This book is the supreme achievement of the Kelmscott Press. In 1891, Morris conceived the idea of printing a Chaucer from a type which he planned to design. The Troy type was the result, but finding it too large, he had it recut in the size known as pica, calling it the Chaucer type. It was not until the list of December, 1892, that an announcement of the Chaucer as in preparation is made; in various lists up to December,

1894, small notes concerning the work are given, and then on December 1, of the same year, a list appeared giving full information and announcing that all of the copies, which had been increased to 425, had been sold. The book was completed a year and nine months after the printing of the first sheet.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 29; *Charles Templeton Crocker Library Catalogue* (1918), p. 189; *Hoe Catalogue* (1903), Vol. I, pp. 273-274; Morris, *Note on . . . Kelmscott Press* (1898), pp. 44-47, No. 40; Scott, *Bibliography of the Works of William Morris* (1897), pp. 105-107.

MORRIS, William.

The Earthly Paradise. By William || Morris. Volume I. [Printer's ornament.] Prologue: The || Wanderers. [Printer's ornament.] March: Atalanta's || Race. The Man Born To Be King.

[Colophon (in Vol. VIII)]: Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in || the county of Middlesex, and finished on the 10th day || of June, 1897.

Condition: Eight volumes, 4°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: *Volume I.* Blank leaf, a1; Title as above, [a2] (verso dedication); Prologue, "The Earthly Paradise," [a3]; Woodcut title, [a4] (verso) (recto blank); Text, "The Wanderers," [b1]-[g7], pp. [1]-94; Text, "Atalanta's Race," beginning with "Argument," [g8] (verso) (recto blank)-[i5] (recto), pp. [95]-121; Text, "The Man Born To Be King," beginning with "Argument," [i5] (verso)-o1 (verso blank), ending with colophon, in eights, pp. [122]-[194].

Illustrations: Facing the first page of the text is a woodcut title, and there are woodcut borders on pages 1, 96, 97, 122, and 123, and numerous initials throughout the text.

Volume II. Title: The Earthly Paradise. By William || Morris. Volume II. [Two printer's ornaments.] April: The || Doom Of King Acrisius. The Proud King, one leaf (verso blank); Poem, "April," [b1], pp. [1]-

2; "The Doom Of King Acrisius," beginning with "The Argument," [b2] (verso) (recto blank), pp. [3]-[4]; Text, [b3]-[g5] (recto), pp. [5]-89; Text, "The Proud King," beginning with "Argument," [g5] (verso)-[i5] (verso blank), ending with colophon, in eights, pp. [90]-[122]; Blank leaf, [i6].

Illustrations: There is a half-border on page 1, full borders on pages 4, 5, 90, and 91, and numerous initials throughout the text. The border on page 4 is not by William Morris, but was designed by R. Catterson-Smith to match the border on page 5 by William Morris.

Volume III. Title: The Earthly Paradise. By William || Morris. Volume III. [Printer's ornament.] May: The Story || Of Cupid And Psyche. The Writing || On The Image. [Printer's ornament.] June: The Love Of || Alcestis. The Lady Of The Land, one leaf (verso blank); Poem, "May," [b1]-b2 (recto), pp. [1]-3; Text, "The Story Of Cupid & Psyche," beginning with "The Argument," b2 (verso)-g4 (recto), pp. [4]-87; Text, "The Writing On The Image," beginning with "The Argument," [g4] (verso)-h2 (verso blank), pp. [88]-[100]; Poem, "June," [h3], pp. [101]-102; Text, "The Love Of Alcestis," beginning with "The Argument," [h4] (verso) (recto blank)-l2, pp. [103]-148; Text, "The Lady Of The Land," beginning with "The Argument," [l3] (verso) (recto blank)-[m5] (verso blank), ending with colophon, in eights, pp. [149]-[170]; Blank leaf, [m6].

Illustrations: Pages 4, 5, 88, 89, 104, 105, 150, and 151 are within elaborate woodcut borders; there are half-borders on pages 1 and 101, and throughout the text are numerous woodcut initials.

Volume IV. Title: The Earthly Paradise. By William || Morris. Volume IV. [Printer's ornament.] July: The Son || Of Crœsus. The Watching Of The || Falcon. [Printer's ornament.] August: Pygmalion And || The Image. Ogier The Dane, one leaf (verso blank); Poem, "July," [b1], pp. [1]-2; Text, "The Son Of Crœsus," beginning with "The Argument," b2 (verso) (recto blank)-c4 (recto), pp. [3]-23; Text, "The Watching Of The Falcon," c4 (verso)-e3 (verso blank), pp. [24]-[54]; Poem, "August," [e4], pp. [55]-56; Text, "Pygmalion And The Image," beginning with "The Argument," [e5] (verso) (recto blank)-g2 (recto), pp. [57]-

83; "Ogier The Dane," g2 (verso)-[k5] (verso blank), ending with colophon, in eights, pp. [84]-138; Blank leaf, [k6].

Illustrations: There are woodcut borders on pages 4, 5, 24, 25, 58, 59, 84, and 85; half-borders on pages 1 and 55, and numerous initials throughout the text. The border on page 4 is from a design by R. Catterson-Smith.

Volume V. Title: The Earthly Paradise. By William || Morris. Volume V. [Printer's ornament.] September: || The Death Of Paris. The Land East || Of The Sun And West Of The Moon. || [Printer's ornament.] October: The Story Of Acontius || And Cydippe. The Man Who Never || Laughed Again, one leaf (verso blank); Poem, "September," [b1]-b2 (recto), pp. [1]-3; Text, "The Death Of Paris," beginning with "The Argument," b2 (verso)-[c7] (recto), pp. [4]-29; Text, "The Land East Of The Sun And West Of The Moon," beginning with "The Argument," [c7] (verso)-[k5], pp. [30]-138; Poem, "October," [k6]-[k7] (recto), pp. [139]-141; Text, "The Story Of Acontius And Cydippe," beginning with "The Argument," [k7] (verso)-n2, pp. [142]-180; Text, "The Man Who Never Laughed Again," n3 (verso) (recto blank)-r1 (verso blank), ending with colophon, in eights, pp. [181]-[242]; Three blank leaves, [r2]-[r4].

Illustrations: There are woodcut borders on pages 4, 5, 30, 31, 142, 143, 182, and 183; half-borders are on pages 1 and 139, and there are numerous initials throughout the text.

Volume VI. Title: The Earthly Paradise. By William || Morris. Volume VI. [Printer's ornament.] November: || The Story Of Rhodope. The Lovers || Of Gudrun, one leaf (verso blank); Poem, "November," [b1]-b2 (recto), pp. [1]-3; Text, "The Story Of Rhodope," beginning with "The Argument," b2 (verso)-[e5] (recto), pp. [4]-57; Text, "The Lovers Of Gudrun," beginning with "The Argument," [e5] (verso)-[p5] (verso blank), ending with colophon, in eights, pp. [58]-[218]; Blank leaf, [p6].

Illustrations: There are woodcut borders on pages 4, 5, 58, and 59; a half-border on page 1, and numerous woodcut initials are throughout the text.

Volume VII. Title: The Earthly Paradise. By William || Morris. Volume VII. [Printer's ornament.] December: || The Golden Apples. The Fostering || Of Aslaug. [Printer's ornament.] January: Bellerophon || At Argos. The Ring Given To Venus, one leaf (verso blank); Poem, "December," [b1], pp. [1]-2; Text, "The Golden Apples," beginning with "The Argument," b2 (verso) (recto blank)-[c5], pp. [3]-26; Text, "The Fostering Of Aslaug," beginning with "The Argument," [c6] (verso) (recto blank)-[f6], pp. [27]-76; Poem, "January," [f7]-[f8] (recto), pp. [77]-79; Text, "Bellerophon At Argos," beginning with "The Argument," [f8] (verso)-[l8] (recto), pp. [80]-159; Text, "The Ring Given To Venus," beginning with "The Argument," [l8] (verso)-[o6] (verso blank), ending with colophon, in eights, pp. [160]-[204].

Illustrations: There are woodcut borders on pages 4, 5, 28, 29, 80, 81, 160, and 161; there are half-borders on pages 1 and 77, and numerous initials are throughout the text.

Volume VIII. Title: The Earthly Paradise. By William || Morris. Volume VIII. [Printer's ornament.] February: || Bellerophon In Lycia. The Hill Of || Venus. [Printer's ornament.] Epilogue. L'Envoi, one leaf (verso blank); Poem, "February," [b1]-b2 (recto), pp. [1]-3; Text, "Bellerophon In Lycia," in black and red, beginning with "The Argument," b2 (verso)-i4 (recto), pp. [4]-119; Text, "The Hill Of Venus," beginning with "The Argument," i4 (verso)-n1 (recto), pp. [120]-177; "Epilogue," n1 (verso)-n3 (recto), pp. 178-181; "L'Envoi," n3 (verso)-[n5] (verso colophon: Printed by the trustees of the late William Morris at || the Kelmscott Press, Upper Mall, Hammersmith, in || the county of Middlesex, and finished on the 10th day || of June, 1897. || Note. The borders in this edition of The Earthly Pa- || radise were designed by William Morris, except those || on page 4 of volumes ii, iii, and iv, afterwards repeated, || which were designed to match the opposite borders, || under William Morris' direction, by R. Catterson- || Smith; who also finished the initial words Whilom || and Empty for The Water of the Wondrous Isles. All || the other letters, borders, title-pages, and ornaments || used at the Kelmscott Press, except the Greek type || in Atalanta in Calydon, were designed by William || Morris. || [Kelmscott device.]), in eights, pp. 182-186; Blank leaf, [n6].

225 copies were printed in Golden type, in black and red.

Illustrations: There are borders on pages 4, 5, 120, and 121; a half-border is on page 1, and numerous initials are throughout the text.

These were the first books printed on the paper with the apple water-mark. None of the ten different borders were used in any other books. The colophons differ only in the date of issue: Vol. I is May 7, 1896; Vol. II is June 24, 1896; Vol. III is August 24, 1896; Vol. IV is November 25, 1896; Vol. V is December 24, 1896; Vol. VI is February 18, 1897; Vol. VII is March 17, 1897; Vol. VIII is June 10, 1897.
William Morris died October 3, 1896, so, beginning with Volume IV, the imprints read: "Printed by the Trustees of the late William Morris," etc.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 89-90; *Charles Templeton Crocker Library Catalogue* (1918), p. 190; Forman, *The Books of William Morris* (1897), pp. 72-75, No. 36; Morris, *Note on . . . Kelmscott Press* (1898), pp. 47-48, No. 41; pp. 48-49, No. 41a; p. 50, No. 41b; p. 50, No. 41c; pp. 50-51, No. 41d; p. 51, No. 41e; p. 51, No. 41f; pp. 52-53, No. 41g; Scott, *Bibliography of the Works of William Morris* (1897), pp. 108-110.

LAUDES BEATAE MARIAE VIRGINIS.

[Colophon]: These poems are taken from a Psalter written by an || English scribe, most likely in one of the Midland coun- || ties, early in the 13th century. || Printed by William Morris at the Kelmscott Press, || Upper Mall, Hammersmith, in the County of Middle- || sex, and finished on the 7th day of July, 1896. || [Large Kelmscott device.] || Sold by William Morris at the Kelmscott Press.

Condition: 4°, gray boards, linen back, uncut, with the bookplate of Emilie Grigsby's by Lalique.

First Edition.

Collation: Title as above, one leaf (verso blank); Introductory poem, [b1], pp. [1]-2; Text, in black, red, and blue, [b2]-d1 (verso colophon

as above), in eights, pp. [3]-34; Printed slip-note inserted dated December 28, 1896, and distributed to the subscribers, referring to the authorship of these poems.

250 copies were printed in Troy type.

Illustrations: There are half-borders on pages 1, 2, and 30, and numerous initials throughout the text. This is the first book printed at the Kelmscott Press in three colors.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 74; *Charles Templeton Crocker Library Catalogue* (1918), p. 190; Morris, *Note on . . . Kelmscott Press* (1898), p. 48, No. 42; Scott, *Bibliography of the Works of William Morris* (1897), p. 107.

[CLANVOWE, Sir Thomas.]

The Floure And The Leafe, & || The Boke Of Cupide, God Of || Love, Or The Cuckow And The || Nightingale

[Colophon]: [Printer's ornament.] Edited by F. S. Ellis, and printed by William Morris || at the Kelmscott Press, Upper Mall, Hammersmith, in || the County of Middlesex, and finished on the 21st day || of August, 1896. || [Kelmscott device.] || [Printer's ornament.] Sold by William Morris at the Kelmscott Press.

Condition: Small 4°, gray boards, linen back, uncut.

First Edition.

Collation: Three preliminary blank leaves, [a1]-[a3]; Title as above, [a4] (verso blank); Text, "The Floure and the Leafe," in black and red, b1-[c7] (verso blank), pp. 1-[30]; Text, "The Boke of Cupide," etc., in black and red, [c8]-[d7], pp. 31-46; Note, and colophon as above, [d8] (verso blank), in eights, pp. 47-[48].

300 copies were printed in Troy type, with last page in Chaucer type. There are woodcut initial words on pages 1 and 31.

These poems were formerly attributed to Chaucer, but it has now been proved that "The Floure and the Leafe" is much later than Chaucer, and "The Boke of Cupide" was written by Sir Thomas Clanvowe about 1405.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 31-32; *Charles Templeton Crocker Library Catalogue* (1918), pp. 189-190; Morris, *Note on . . . Kelmscott Press* (1898), p. 49, No. 43; Scott, *Bibliography of the Works of William Morris* (1897), pp. 107-108.

SPENCER, Edmund.

[Two printer's ornaments.] The Shepheardes Calender: || Conteyning Twelve Æglogues, || Proportionable To The Twelve || Monethes.

[Colophon]: Printed at the Kelmscott Press, Upper Mall, Ham- || mersmith, in the County of Middlesex, and finished || on the 14th day of October, 1896. || [Kelmscott device.] || Sold by the Trustees of the late William Morris at || the Kelmscott Press.

Condition: Small 4°, gray boards, linen back, uncut. The T. J. Cobden-Sanderson copy with label.

First Edition.

Collation: Two preliminary blank leaves, a1-[a2]; Title as above, [a3] (verso blank); Woodcut frontispiece by A. J. Gaskin, [a4] (verso) (recto blank); Text, in black and red, b1-h1 (verso colophon as above), in eights, pp. 1-98.

225 copies were printed in Golden type.

Illustrations: There are twelve full-page illustrations by A. J. Gaskin, and thirteen initials in the text.

Through some oversight the names of the author, editor, and artist were omitted from the colophon.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 122; *Charles Templeton Crocker Library Catalogue* (1918), p. 191; *Hoe Catalogue* (1904), Vol. IV, pp. 214-215; Morris, *Note on . . . Kelmscott Press* (1898), pp. 49-50, No. 44; Scott, *Bibliography of the Works of William Morris* (1897), p. 108.

MORRIS, William.

The Water Of The Wondrous Isles || By William Morris

[Colophon]: Here ends The Water of the Wondrous Isles, written || by William Morris. It was printed at the Kelmscott || Press, Upper Mall, Hammersmith, in the County of || Middlesex, & finished on the first day of April, 1897. || [Printer's ornament.] The borders and ornaments were designed entirely || by William Morris, except the initial words Whilom || & Empty, which were completed from his unfinished || designs by R. Catterson-Smith.

Condition: 4°, full vellum, uncut, with green silk ties.

First Edition.

Collation: Three preliminary blank leaves, [a1]-[a3]; Title as above, [a4] (verso blank); Text, in black and red, [b1]-z2, ending with colophon as above, in eights, pp. [1]-340; Large Kelmscott device and "Sold by the Trustees of the late William Morris || at the Kelmscott Press," [z3] (verso blank), pp. [341]-[342]; Blank leaf, [z4].

250 copies were printed in Chaucer type, in double columns, with a few lines in Troy type at the end of each of the seven parts.

Illustrations: The first page of the text of each of the seven parts is within an elaborate woodcut border, five different designs being used. The text of six of the parts begins with a large woodcut initial word, all of which were designed by Morris. The words "Whilom" and "Empty" were unfinished when the death of Morris occurred, so the designs were completed by R. Catterson-Smith. There are numerous half-borders, marginal ornaments, and initials throughout the text.

Mr. Morris began this story in verse, later changing it to prose.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 90; *Charles Templeton Crocker Library Catalogue* (1918), p. 193; Forman, *The Books of William Morris* (1897), pp. 190-191, No. 168; Morris, *Note on . . . Kelmscott Press* (1898), pp. 51-52, No. 45.

FROISSART, Sir John.

Here Begyneth The Prologe Of Sir Johan Froissart || Of The Chronicles Of Fraunce, Inglande, And Other || Places Adjoynge [Kelmscott Press, 1896.]

CONDITION: Folio.

FIRST EDITION.

A trial leaf, first printing (recto and verso), before the woodcut borders, large initials, and printing in red had been included.

It had been the intention of Mr. Morris to issue this work in two volumes as a worthy companion for the Chaucer. The plan was finally abandoned as announced in the prospectus of the "Shepheardes Calender," dated November 12, 1896. Thirty-four pages were then in type, but no sheet had been printed. The type was broken up on December 24, 1896, but before that event thirty-two copies of sixteen of these pages were printed and distributed to friends as a memento of Morris. The specimen pages on vellum were of later inspiration and the initials show distinct differences.

REFERENCE: Morris, *Note on . . . Kelmscott Press* (1898), pp. 53-55, No. 46.

SÈRE DEGREVAUNT

[COLOPHON]: [Printer's ornament.] Edited by F. S. Ellis after the edition||printed by J. O. Halliwell from the Cam-||bridge MS., with some additions & varia-||tions from that in the Library of Lincoln||Cathedral. Printed by William Morris at||the Kelmscott Press, Upper Mall, Ham-||mersmith, in the County of Middlesex,||and finished on the 14th day of March,|| 1896.|| [Kelmscott device.]|| Sold by William Morris at the Kelmscott||Press.

CONDITION: 8°, gray boards, linen back, uncut. The T. J. Cobden-Sanderson copy with his autographic signature on fly-leaf, and his ex libris.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Frontispiece, by E. Burne-Jones, [a4] (verso) (recto blank); Text, in black and red, [b1]-g1 (verso colophon as above), in eights, pp. [1]-[82].

350 copies were printed in Chaucer type.

ILLUSTRATIONS: The frontispiece by E. Burne-Jones, and the first page of the text are within elaborate woodcut borders, and there are numerous initials throughout the text.

The above is a reprint from the Camden Society's volume of 1844.

REFERENCES: *Charles Templeton Crocker Library Catalogue* (1918), p. 191; Morris, *Note on . . . Kelmscott Press* (1898), p. 55, No. 47.

SYR YSAMBRACE

[COLOPHON]: [Printer's ornament.] Edited by F. S. Ellis after the edition || printed by J. O. Halliwell from the MS. in || the Library of Lincoln Cathedral, with a || few corrections. Printed at the Kelmscott || Press, Upper Mall, Hammersmith, in the || County of Middlesex, and finished on the || 14th day of July, 1897.|| [Kelmscott device.] || Sold by the Trustees of the late William || Morris at the Kelmscott Press.

CONDITION: 8°, gray boards, linen back, uncut.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Frontispiece by E. Burne-Jones, [a4] (verso) (recto blank); Text, in black and red, [b1]-[d4], in eights, pp. [1]-40; Colophon as above, [d5] (verso blank), pp. 41-[42]; Blank leaf, [d6].

350 copies were printed in Chaucer type.

ILLUSTRATIONS: The frontispiece by E. Burne-Jones, and the first page of the text are within woodcut borders, and there are numerous initials throughout the text.

This is the third and last of the reprints from the Camden Society's volume of "Thornton Romances." At one time it was intended to include "Sir Eglamour" in the same volume.

REFERENCES: *Charles Templeton Crocker Library Catalogue* (1918), p. 193; Morris, *Note on . . . Kelmscott Press* (1898), p. 55, No. 48.

FROISSART, SIR JOHN.

Here Begynneth The Prologe Of Syr Johan Frois- || sart Of

The Chronicles Of Fraunce, Inglande, And||Other Places Adjoynynge

[Colophon]: Designed by William Morris, and printed at the Kelmscott Press, September, 1897.

Condition: Folio. Two specimen pages on vellum of the projected edition.

160 trial pages were printed in Chaucer type on vellum, with heading in Troy type, in black and red. No copies were issued on paper.

The first page of the text is within an elaborate woodcut border, containing the shields of France, the Empire, and England. The second page has a half-border with the shields of Reginald Lord Cobham, Sir John Chandos, and Sir Walter Manny. The first large initial is part of the border, and there are two other large initials and a few of smaller size in the text. All these were designed by Morris, but the half-border was engraved by W. Spielmeyer and the large border by C. E. Keates.

Mr. Morris had intended to make this work a "worthy companion to the Chaucer," and to issue it in two volumes, with frontispiece by E. Burne-Jones in each volume.

On the recto of leaf 2 is the printed note: "[Printer's ornament.] These two trial pages of the projected edition of Lord Berners' translation of Froissart were printed at the Kelmscott Press in September, 1897, to preserve the designs made for the work by William Morris [Printer's ornament.] In the border are the arms of France, the Empire, and England; on the second page are those of Reginald Lord Cobham, Sir Walter Manny, and Sir John Chandos."

Reference: Morris, *Note on . . . Kelmscott Press* (1898), pp. 53-55, No. 46.

SOME GERMAN WOODCUTS OF THE FIFTEENTH||CENTURY.

[Colophon]: Here ends Some German Woodcuts of the Fifteenth Century, for || which the blocks (with one exception) were prepared by Walker||and Boutall under the direction of

the late William Morris. Now||edited by S. C. Cockerell, and printed at the Kelmscott Press, Upper || Mall, Hammersmith. Finished on the 15th day of December, 1897.

CONDITION: 4°, gray boards, linen back, uncut, with the bookplate of Jacobus Cowan De Rosshall.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso blank), pp. [i]-[ii]; "Foreword," [a2] (verso blank), pp. iii-[iv]; "Preface, Being Extracts From An Article By William Morris," a3 (misprinted a2)-[a5] (recto), pp. v-ix; "A List Of The Woodcuts . . . Reproduced In This Book," [a5] (verso)-[a6] (verso blank), pp. x-[xii]; Thirty-five woodcuts, twenty-three leaves (verso of each leaf blank), without signature marks, and numbered 1-23; "List Of The Principal Books Of The Fifteenth Century, Containing Woodcuts, In The Library Of The Late William Morris," seven leaves, colophon as above on last leaf (verso large Kelmscott device and "Sold by the Trustees of the late William Morris at the Kelmscott Press"), pp. 24-[37].

Excepting the six leaves of preliminary matter, this book is without signature marks.

225 copies were printed in Golden type, in black and red.

ILLUSTRATIONS: Thirty-five woodcuts on twenty-three leaves. Twenty-nine of these woodcuts were chosen by Mr. Morris to illustrate a catalogue of his library, and the other six were prepared for an article in Number 4 of "Bibliographica," part of which is reprinted as an introduction to this book. The process blocks (with one exception) are by Walker and Boutall.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, pp. 90-91; *Charles Templeton Crocker Library Catalogue* (1918), p. 193; Morris, *Note on . . . Kelmscott Press* (1898), p. 56, No. 49.

MORRIS, WILLIAM.

The Story Of Sigurd The Volsung And The || Fall Of The Niblungs [Printer's ornament.] By William Morris

[Colophon]: Here ends The Story of Sigurd the Volsung and the Fall of the Niblungs, written || by William Morris. With two pictures designed by Edward Burne-Jones and || engraved by W. H. Hooper. It was printed at the Kelmscott Press, Upper Mall, || Hammersmith, and finished on the 19th day of January, 1898. || Sold by the Trustees of the late William Morris at the Kelmscott Press.

Condition: 4°, full vellum, uncut, with brown silk ties.

First Edition.

Collation: Preliminary blank leaf, a1; Title as above, [a2] (verso blank); "A Table Of The Contents Of This Book," [a3]; Frontispiece, [a4] (verso) (recto blank); Text, in black and red, [b1]-[o8], pp. [1]-[208]; Woodcut illustration, [p1] (verso colophon as above), in eights, pp. [209]-[210]; Blank leaf, [p2].

160 copies were printed in Chaucer type, with headings to each of the four books in Troy type.

Illustrations: The first and last pages of the text and the two illustrations by E. Burne-Jones are within elaborate woodcut borders, and there are many marginal ornaments and woodcut initials throughout the text.

Mr. Morris considered "Sigurd" his masterpiece and had planned a much more elaborate edition than that finally issued. Announcements of it appeared in the lists from 1892-1896.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 91; Morris, *Note on . . . Kelmscott Press* (1898), pp. 56-57, No. 50.

MORRIS, William.

The Sundering Flood Written By || William Morris

[Colophon]: [Printer's ornament.] Here ends the story of the Sundering || Flood, the last romance written by William || Morris [Printer's ornament.] It was overseen by May Morris, || and printed at the Kelmscott Press, Upper || Mall, Hammersmith.

Finished on the 15th || day of November, 1897. || [Kelmscott device.] || Sold by the Trustees of the late William || Morris at the Kelmscott Press.

CONDITION: 8°, gray boards, linen back, uncut, with the bookplate of William Bliss.

FIRST EDITION.

COLLATION: Three preliminary blank leaves, [a1]-[a3]; Title as above, [a4] (verso blank); Text, in black and red, [b1]-[z8] and aa1-[kk6] (verso colophon as above), in eights, pp. [1]-[508].

300 copies were printed in Chaucer type.

ILLUSTRATIONS: The first page of the text is within a woodcut border; on the page on which each chapter begins is a half-border; there are numerous woodcut initials throughout the text; on the fly-leaf pasted to the front-cover is a map, drawn by H. Cribb and engraved by Walker and Boutall.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 91; *Charles Templeton Crocker Library Catalogue* (1918), p. 192; Morris, *Note on . . . Kelmscott Press* (1898), p. 58, No. 51.

MORRIS, WILLIAM.

Love Is Enough, Or The Freeing Of || Pharamond: A Morality. Written || By William Morris

[COLOPHON]: [Printer's ornament.] Here ends Love is Enough, or The Freeing of || Pharamond, written by William Morris, with two || pictures designed by Sir Edward Burne-Jones, & || engraved on wood by W. H. Hooper. The picture || on the opposite page was not designed for this edi- || tion of Love is Enough, but for an edition pro- || jected about twenty-five years ago, which was never || carried out. Printed at the Kelmscott Press, Up- || per Mall, Hammersmith, & finished on the 11th day || of December, 1897. || Sold by the Trustees of the late William Morris || at the Kelmscott Press.

CONDITION: 4°, full vellum, uncut, with blue silk ties.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso "Dramatis Personæ"); Woodcut frontispiece, [a4] (verso) (recto blank); Text, in black, red, and blue, [b1]-[g5], ending with colophon as above, in eights, pp. [1]-90; Woodcut illustration, [g6] (verso blank).

300 copies were printed in Troy type, with introduction and stage directions in Chaucer type.

ILLUSTRATIONS: There are two illustrations by E. Burne-Jones, the frontispiece within an elaborate woodcut border, the other of simpler design; the first page of the text is within a woodcut border; there are many half-borders, a few marginal ornaments, and numerous initials in the text.

REFERENCES: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 91; *Charles Templeton Crocker Library Catalogue* (1918), p. 192; Morris, *Note on . . . Kelmscott Press* (1898), pp. 58-59, No. 52.

MORRIS, WILLIAM.

A Note By William Morris On His||Aims In Founding The Kelmscott||Press [Printer's ornament.] Together With A Short|| Description Of The Press By S. C.||Cockerell, & An Annotated List||Of The Books Printed Thereat.

[COLOPHON]: This Was The Last Book Print- || ed At The Kelmscott Press. It||Was Finished At No. XIV Upper||Mall, Hammersmith, In The||County Of London, On The||Fourth Day Of March, MDCCCX- || CVIII. Sold By The Trustees Of||The Late William Morris At||The Kelmscott Press.

CONDITION: 8°, gray boards, linen back, uncut, with the bookplate of Collin Armstrong.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, [a1]-[a2]; Title as above, [a3] (verso blank); Woodcut, by E. Burne-Jones, [a4] (verso) (recto

blank); Text, [b1]-c2, pp. [1]-20; "An Annotated List Of All The Books Printed At The Kelmscott Press In The Order In Which They Were Issued," [c3]-[e7] (recto), pp. 21-61 (recto); "A List Of The Books Described Above" with note, [e7] (verso)-f1 (recto), pp. 62-65; Specimens of types and initials used, f1 (verso)-[f3], ending with Kelmscott device, in eights, pp. 66-70; Colophon as above, in red, [f4] (verso blank), pp. [71]-[72]. All the text is in black and red. An erratum slip faces p. 44.

525 copies were printed in Golden type, with five pages in Troy and Chaucer types.

Illustrations: The frontispiece by E. Burne-Jones, engraved by Morris, and the first page of the text are within woodcut borders. On page 9 are three designs of ornaments, and on pages 66-69 are four woodcut initials which were designed by Morris but never used.

References: *Charles W. Clark Library Catalogue* (1914), Vol. I, p. 91; Morris, *Note on . . . Kelmscott Press* (1898), p. 59, No. 53.

ANCOATS BROTHERHOOD LEAFLET [1894-1895]

[Colophon]: [Kelmscott device.] || Ancoats Brotherhood. || March, 1894, to || March, 1895.

Condition: Small 4°, full vellum, uncut.

First Edition.

Collation: Woodcut title: When Adam Delved || And Eve Span || Who Was Then The || Gentleman, one leaf (recto) (verso Ancoats Brotherhood poem by Tennyson), pp. [1]-[2]; Extract from Ruskin, one leaf (verso poem, ending with colophon as above), pp. [3]-[4].

2500 copies were printed in Golden type.

Illustrations: Woodcut title by E. Burne-Jones, reproduced from the frontispiece of the Kelmscott Press edition of "The Dream of John Ball"; also marginal ornaments and woodcut initials.

References: *Charles W. Clark Library Catalogue* (1920), Vol. VI, p. 34; Morris, *Note on . . . Kelmscott Press* (1898), p. 60, No. 2.

MISCELLANEOUS LEAFLETS.

1. Hammersmith Socialist Society.

Invitation to the annual gathering. Small oblong folding slip.

Two forms of invitation were issued in Golden type, dated Jan. 30, 1892, and Feb. 11, 1893.

2. Ancoats Brotherhood.

Leaflet of 4 pages.

2500 copies were issued in Golden type.

On the first page is the frontispiece from the Kelmscott Press edition of "A Dream of John Ball." Dated March, 1894.

3. Address to Sir Lowthian Bell, Bart.

Small 4°, 8 pages.

250 copies on paper and 2 on vellum were issued, all in Golden type.

This address, dated June 30, 1894, is from the employés of Sir Lowthian.

4. An American Memorial To Keats.

Leaflet of 4 pages, of which the first is printed. Small 4°.

750 copies were issued in Golden type.

The text begins with a large woodcut initial.

On this occasion, July 16, 1894, there was unveiled, in the Parish Church at Hampstead, the first memorial to the poet John Keats upon English ground. The bust of the poet, executed in marble, was the work of Miss Anne Whitney, of Boston. The American donors were nearly a hundred persons, and it is of much interest to observe that at this ceremony they were represented by Bret Harte. It was received on behalf of English men of letters by Mr. Edmund Gosse.

5. Memorial to Dr. Thomas Sadler.

Printed slip.

450 copies were issued in Golden type.

This slip gives the text of the memorial tablet to Dr. Sadler, which was unveiled in Rosslyn Hill Chapel, Hampstead, Nov., 1894.

6. Scholarship certificates for the Technical Education Board of the London County Council.

Oblong 4°, printed on one side.

12 to 2500 copies were issued in Golden type.

These certificates were printed within the oblong woodcut borders that had been designed for the illustrations in "Chaucer." One of these borders was not used in the book, and this is its only appearance. The first certificate was printed in Nov., 1894, and was followed in Jan., 1896, by eleven certificates; in Jan., 1897, by six certificates; and in Feb., 1898, by eleven certificates, all differently worded.

7. Kelmscott Press Annual Wayzgoose Programmes.

Variously issued for the years 1892-1895.

These were printed without supervision from Mr. Morris.

8. Specimen of three types of Strange's Alphabets.

2000 ordinary copies, and 60 on large paper were issued.

These were used at the Press for insertion in the first edition of "Strange's Alphabets." Issued March, 1895.

9. The Deaconess Institution for the Diocese of Rochester, 83 North Side, Clapham Common. Associates Card.

250 copies were issued in Chaucer and Troy type.

One side of this card is printed in Chaucer type; on the other there is a prayer in the Troy type enclosed in a small border which was not used elsewhere. It was designed for the illustrations of a projected edition of "The House of the Wolfings." This card appeared April, 1897.

ANNOUNCEMENTS AND PRESS-LISTS.

Kelmscott Press-Lists, 1892-1898. (A collected set.)

Condition: 8°, full vellum, uncut, with green silk ties. The Frederick H. Evans copy with bookplate.

(1.) Press-list, Kelmscott Press, Upper Mall, Hammersmith. May, 1892, 2 leaves (pp. 1 and 4 are blank).

(2.) Press-list, July, 1892, 2 leaves (p. 4 blank).

(3.) Press-list, December, 1892, 2 leaves. This notice was cancelled because of the misprint in the name "Geere."

(4.) Press-list, December, 1892, 2 leaves. This is the reprint of No. 3, and the misprint has been corrected to read "Gere."

(5.) Announcement and order form of the forthcoming volume "The History of Godefrey of Boloyne" (1893), 2 leaves (p. 4 blank).

(6.) Press-list, March 9, 1893, 4 leaves (pp. 2 and 8 blank).

(7.) Press-list, May 20, 1893, 4 leaves (pp. 2 and 8 blank).

(8.) Press-list, May 27, 1893, 4 leaves (pp. 2 and 8 blank).

(9.) Press-list, August 1, 1893, 4 leaves (p. 2 blank).

(10.) Press-list, December 1, 1893, 4 leaves.

(11.) Press-list, March 31, 1894, 4 leaves (p. 2 blank).

(12.) Press-list, April 21, 1894, 4 leaves (p. 2 blank).

(13.) Announcement and order form of the forthcoming volume "Atalanta in Calydon," June 16, 1894, 2 leaves.

(14.) Announcement slip of change of address (1894).

(15.) Press-list, July 2, 1894, 6 leaves (pp. 2 and 12 blank).

(16.) Announcement to the Trade of "Chaucer's Works," August 17, 1894, 1 leaf (verso blank).

(17.) Press-list, October 1, 1894, 1 leaf.

(18.) Press-list, October 1, 1894, 1 leaf (No. 17 with the addition of "The Life and Death of Jason").

(19.) Order form (1894), 1 leaf (verso blank).

(20.) Announcement concerning "Chaucer's Works," November 14, 1894, 1 leaf (verso blank).

(21.) Press-list, December 1, 1894, 4 leaves (p. 2 blank).

(22.) Press-list, July 1, 1895, 4 leaves (p. 2 blank).

(23.) Press-list, November 26, 1895, 4 leaves.

(24.) Announcement of the completion of "The Well at the World's End," April 27, 1896, 1 leaf (verso blank).

(25.) Announcement of the approaching completion of "Chaucer's Works" (1896), 1 leaf (verso blank).

(26.) Press-list, June 1, 1896, 4 leaves.

(27.) Announcement and order form of Spenser's "Shepheardes Calender," November 12, 1896, 2 leaves (pp. 2 and 3 blank).

(28.) Press-list, February 16, 1897, 4 leaves (p. 8 blank).

(29.) Press-list, July 28, 1897, 4 leaves (p. 8 blank).

(30.) Press-list announcing the publication of "Some German Woodcuts of the Fifteenth Century" and "A Note by William Morris," November 22, 1897, 1 leaf (verso blank).

(31.) Press-list announcing "Love is Enough" and "A Note by William Morris," February 25, 1898, 1 leaf (verso blank).

Many of the lists are printed in black and red, and bear the Kelmscott device. The list of November 22, 1897, announces the early discontinuance of the press, and that the woodblocks were to be deposited in the British Museum. Inserted in this volume is a sample leaf of Kelmscott hand-made paper, from the Batchelor Mills, with elaborate woodcut monogram and printed in black and red.

Reference: Morris, *Note on . . . Kelmscott Press* (1898), pp. 59-60.

ESSAYS, PROOFS, AND PRINTED MISCELLANY.

Letter From William Morris To Philip Webb.

One leaf (verso blank). Small 4°.

On the margin in the autograph of Mr. Cockerell is the following note: "Printed at the Chiswick Press for insertion in the set of Kelmscott Press books given by Morris to Philip Webb and by P. W. to Trinity College, Cambridge."

This letter, which exhibits Mr. Morris in one of his more intimate moods, is here given in full.

"Letter From William Morris To Philip Webb with reference to the books printed at the Kelmscott Press given by the latter to Trinity College, Cambridge, in 1903.

"Kelmscott House, August 27th,'94.

"My Dear Fellow,

"A traveller once entered a western hotel in America and went up to the clerk in his box (as the custom is in that country) and ordered chicken

for his dinner: the clerk without any trouble in his face, put his hand into his desk, and drew out a derringer, wherewith he covered the newcomer and said in a calm historic voice: Stranger, you will not have chicken, you will have hash.

"This story you seem to have forgotten. So I will apply it, and say that you will have the Kelmscott books as they come out. In short you will have hash because it would upset me very much if you did not have a share in my 'larx.'

"As to the Olaf Saga, I had forgotten what you had had; chiefly I think because I did not prize the big-paper copies much. They were done in the days of ignorance, before the Kelmscott Press was, though hard on the time when it began.

"You see as to all these matters I do the books mainly for you and one or two others; the public does not really care about them a damn—which is stale. But I tell you I want you to have them, and finally you shall. Yours affectionately, William Morris."

Of The Friendship Of Amis And Amile.

Specimen page proof of border only of the title-page.

The Wood Beyond The World.

Proof of one of the ornamental borders used therein.

Chaucer Prologue.

Trial essay of the first page (verso blank). Folio.

In this essay the small initial "B" differs with the one which was finally adopted. The text of the first line reads, "That Aprille whit his shoures soote," and each column of text contains one line more than in the published work.

Chaucer Prologue.

Another trial essay of the first leaf. The first line of the text reads, "That Aprille with his shoures soote." Each column on the recto contains one line more, and each on the verso one line less than in the published work. The ornamental decorations agree, as also do the capitals with the exception of the fourth on the verso.

Chaucer.

Trial pull of page 22 before final correction of the word "Attheon," which herein is "Aetheon." This proof was pulled before the insertion of the small capital in the second column. On the lower margin is a lengthy MS. note on the method of spelling the word "Attheon."

Chaucer.

Pull of large ornamental initial-word "Thou," used in the "Legend of Goode Wimmen," on pages 430 and 441.

Chaucer.

Trial pull on handmade paper of Tudor rose border, which appears on page 91 and is many times repeated. On the margin is the pencilled date "Nov. 25, 1896."

Chaucer.

Trial pull on handmade paper of Grapevine border, which appears on page 138, and is many times repeated.

Chaucer.

Proofs of initials "A" and "B" used in Chaucer. The "A" occurs on page 37; the "B" occurs on page 138 and both have been used elsewhere.

Laudes Beatae Mariae Virginis.

Note to "Laudes Beatae Mariae Virginis."

Oblong slip printed in Chaucer type, dated Dec. 28th, 1896 (verso blank). This note was sent out to the subscribers for insertion in the work. It contains the observations of the Reverend E. S. Dewick who has pointed out that these poems were printed at Tegernsee in 1579, with the title, "Psalterium Divae Virginis Mariæ."

Reference: *Note by . . . William Morris* (1898), p. 48, No. 42.

The Earthly Paradise.

Specimen page of first printing of title-page without title heading. In this proof the small ornamental line-ending has been drawn in by William Morris. On the margin in the autograph of Mr. Cockerell is the note, "Original design for line ending by William Morris S C C."

The Earthly Paradise.

Proof of ornamental border used in Vol. I, page 97.

The Deaconess Institution Association Card.

Proof of ornamental border.

The Story Of Cupid And Psyche.

Trial leaf of the projected folio edition, with woodcut by Sir Edward Burne-Jones and engraved by William Morris, illustrating the text, "Then was Psyche taken to the hill." This, and the other drawings were made in 1866, but the project was abandoned. On the verso in the autograph of Mr. Cockerell is the date, "Jan. 18, 1897."

The Story of Sigurd the Volsung.

Specimen page of the frontispiece designed by Sir Edward Burne-Jones. It is stated that but 32 copies of this proof were printed.

Scholarship certificates for the Technical Education Board of the London County Council.

Series for Feb., 1898, issued Jan. 26, 1898 (referred to above). Oblong 4°, printed on one side within an ornamental border. Each contains an ornamental initial, and border and initial differ more or less in each.

(1.) Horticultural Scholarship.
20 copies were printed.

(2.) Junior Scholarship in Practical Gardening.
50 copies were printed.

(3.) Junior Artisan Evening Art Exhibition.
450 copies were printed.

(4.) Artisan Art Scholarship.
150 copies were printed.

(5.) Attendance at Schools of Domestic Economy.
2000 copies were printed.

(6.) Evening Exhibition in Science and Technology.
550 copies were printed.

(7.) Intermediate County Scholarship.
350 copies were printed.
(8.) Domestic Economy Training Scholarship.
75 copies were printed.
(9.) Junior County Scholarship.
2500 copies were printed.
(10.) Schools of Art Scholarship.
100 copies were printed.
(11.) Senior County Scholarship.
50 copies were printed.
This set is composed of the original proofs printed on thin paper and used in the office. Slight textual changes have been made by the proof-reader, and manuscript marginal notes concerning the number of copies required have been made by some members of the office staff. (See supra Miscellaneous Leaflets.)

Book-labels printed at the Kelmscott Press.

William Morris; Mrs. William Morris; May Morris; H. C. Marillier; C. F. Murray; Laurence W. Hodson; Edward Burne-Jones; Emery Walker; Ch: Fairfax Murray; and Johannis et Margaretae Mackail. Enclosed in Kelmscott Press stamped envelope, with inscription in the autograph of Mr. Cockerell, "The ten booklabels printed at the Kelmscott Press."

Trial proof-sheet containing specimens of ten of the ornamental borders used in the Kelmscott books.

Trial proof-sheet containing one large ornamental border, and two small marginal ornaments used in the Kelmscott books.

Specimen of sheet of note-paper used at the Kelmscott Press office, with printed heading, "Kelmscott Press, Upper Mall, Hammersmith, W."

Envelope, official-size with the embossed half-penny postage stamp, and the printed superscription, "From the Kelmscott Press, Upper Mall, Hammersmith, W."

Other announcements, trial leaves, specimen pages, etc., are in existence, but the collection of such specimens would be as futile as descriptions thereof would be impossible. Elsewhere the most extensive notes upon these leaflets are those which are made by Mr. S. C. Cockerell in "A Note By William Morris On . . . The Kelmscott Press," 1898, pp. 59-61.

ORIGINAL DESIGNS BY WILLIAM MORRIS.

The Golden Legend.

Original drawing in black and white for title-page. This design which is unfinished was subsequently rejected. On the margin in the autograph of Mr. Cockerell is the note, "Discarded design by William Morris for the Kelmscott Press. S C C."

Utopia.

Signature beginning with page 81, on which is an original drawing in black and white of an ornamental half-border. On the margin in the autograph of Mr. Cockerell is the note, "Original design by William Morris, S C C."

Of The Friendship Of Amis And Amile.

Specimen page of the ornamental title-page with the original design of the title drawn in the blank space. On the margin in his autograph Mr. Morris has written: "My dear Mr. Hooper the block is very ragged & so I suppose is my drawing: but I think you can see what I mean W M."

The Well At The World's End.

Original drawing in black and white of marginal ornament for page 15 of the printed text. The design was subsequently rejected as was also a small pencilled ornament, and the page was reset. On the margin in the autograph of Mr. Cockerell is the note, "Original design by William Morris Well at the World's End p. 252 (?) S C C."

Chaucer.

Original drawing in black and white of the word "Thou" as used in the "Legend of Goode Wimmen," pp. 430 and 441. On the margin in

the autograph of Mr. Cockerell is the note, "Original design by William Morris for the K. P. Chaucer, S C C."

Chaucer.

Original drawing in black and white of full-page ornamental border used in "Troilus and Criseyde," on pages 470, 471, 518, and 519. On the margin in the autograph of Mr. Cockerell is the note, "Original design by William Morris for the Kelmscott Press Chaucer, S C C."

Chaucer.

Original drawings in black and white of three initials used in the Chaucer. On the margin in the autograph of Mr. Cockerell is the note, "Original designs by William Morris S C C."

Chaucer.

Original drawing in black and white of frame used for some of the illustrations of Sir Edward Burne-Jones in the "Chaucer."

The Earthly Paradise.

Proof of page 91, of Vol. I, containing an original drawing in black and white of an elaborate marginal decoration. This design was subsequently rejected as also was the printed initial in the text. On the margin in the autograph of Mr. Cockerell is the note, "Original design by William Morris, S C C," and the date, "Oct 22nd, 1895."

The Earthly Paradise.

Original drawing in black and white of a border for "The Earthly Paradise." On the margin are the inscriptions in the autograph of Mr. Cockerell, "Posted to W. Spielmeyer Feb. 6, 1896" and "Original design for the Kelmscott Press Earthly Paradise by William Morris, S C C."

Original drawing in black and white of the border used on the Deaconess Institution Card.

Original drawings in black and white of five marginal ornaments and one half-border. On the margin in the autograph of Mr. Cockerell is the note, "Original designs by William Morris, S C C."

Original drawings in black and white of four small initials used in the Kelmscott books.

Original drawings in black and white of four initials used in the Kelmscott books. On the margin in the autograph of Mr. Cockerell is the note, "Original designs by William Morris, S C C."

Original drawings in black and white of four initials used in the Kelmscott books. On the margin in the autograph of Mr. Cockerell is the note, "Original design by William Morris, S C C."

LIST OF KELMSCOTT PRESS BOOKS PRINTED ON VELLUM.

Glittering Plain, 6 copies.
Poems by the Way, 13 copies.
Blunt: Love Lyrics, none.
Nature of Gothic, none.
Defence of Guenevere, 10 copies.
Dream of John Ball, 11 copies.
Golden Legend, three volumes, none.
Historyes of Troye, two volumes, 5 copies.
Biblia Innocentium, none.
Reynard the Foxe, 10 copies.
Shakespeare's Poems, 10 copies.
News from Nowhere, 10 copies.
Order of Chivalry, 10 copies.
Life of Wolsey, 6 copies.
Godefrey of Boloyne, 6 copies.
Utopia, 8 copies.
Maud, 5 copies.
Gothic Architecture, 45 copies.
Sidonia the Sorceress, 10 copies.
Rossetti, two volumes, 6 copies.
King Florus, 15 copies.
Glittering Plain, 7 copies.
Amis and Amile, 15 copies.
Keats: Poems, 7 copies.
Atalanta in Calydon, 8 copies.
Emperor Coustans, 20 copies.
Wood Beyond the World, 8 copies.
Book of Wisdom and Lies, none.
Shelley, three volumes, 6 copies.
Psalmi Penitentiales, 12 copies.
Epistola de Contemptu Mundi, 6 copies.
Tale of Beowulf, 8 copies.
Syr Perecyvelle, 8 copies.
Life and Death of Jason, 6 copies.
Child Christopher, two volumes, 12 copies.
Hand and Soul, 21 copies.
Herrick: Poems, 8 copies.
Coleridge: Poems, 8 copies.
Well at the World's End, 8 copies.
Chaucer, 13 copies.
Earthly Paradise, eight volumes, 6 copies.
Laudes Beatae Mariae, 10 copies.
Floure and the Leafe, 10 copies.
Shepheardes Calender, 6 copies.
Water of Wondrous Isles, 6 copies.
Froissart, two trial pages, 160 copies.
Sire Degrevaunt, 8 copies.
Syr Ysambrace, 8 copies.
German Woodcuts, 8 copies.
Sigurd the Volsung, 6 copies.
The Sundering Flood, none.
Love Is Enough, 8 copies.
Note on Aims of Press, 12 copies.

The Doves Press

Salve Aeternum Aeternumque Vale
T. J. Cobden-Sanderson

THE DOVES PRESS was founded in 1900 to attack the problem of Typography as presented by ordinary Books in the various forms of Prose, Verse, and Dialogue and, keeping always in view the principles laid down in the Book Beautiful, to attempt its solution by the simple arrangement of the whole Book, as a whole, with due regard to its parts and to the emphasis of its capital divisions rather than by the addition & splendour of applied ornament.

II

The Books selected for this purpose have been chosen partly for the sake of the particular typographical problems presented by them, but partly also in view of the second object of the Press, viz., to print in a suitable form some of the great literary achievements of man's creative or constructive genius. To-day there is an immense reproduction in forms at once admirable & cheap of all books which in any language have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same books, and such a production, expressive of man's admiration, is a legitimate ambition of the Printing Press & of some Press the imperative duty.

III

THE ENGLISH BIBLE is a supreme achievement

of English Literature, if not of English thought. On the other hand PARADISE LOST—"a unique monument of the English language"—is a sublime attempt of English Puritanism to "justifie the wayes of God to men." FAUST reopens the eternal debate between the unseen and the seen, the finite & the infinite: and SARTOR RESARTUS, EMERSON'S ESSAYS, and UNTO THIS LAST are attempts to transform the EVERLASTING NO of scepticism into the EVERLASTING YEA of affirmation, and amid the inexplicable and enshrouding mysteries of the infinite—of God, of Nature, and of the Soul—to set man again at work upon the creation of the Fit, the Seemly, and the Beautiful. MEN & WOMEN and DRAMATIS PERSONAE are poetical presentments of the same positive position. These works together constitute the main argument of the selection. Other like sequences are the POEMS and PLAYS of SHAKESPEARE, preluded by the earlier imagined PERVIGILIUM VENERIS, and the POEMS of GOETHE, WORDSWORTH, SHELLEY, & KEATS.

HUMBOLDT'S COSMOS, which I had intended to print, I have abandoned. It was too great an enterprise for The Doves Press under present circumstances. But I have retained the name, COSMOS, in the Catalogue and have affixed to it an asterisk to indicate that its place is vacant. In some happier time

perhaps, when man is again at peace with man, the COSMOS will be re-imagined and, monumentally printed at some future Press, be placed, as it should be placed, at the front of all human thought and aspiration.

IV

But beyond the immediate purposes of the Press—the solution of typographical problems and the monumental presentment of some of the literary creations of genius—there has always been another and a much greater purpose, of which workmanship achieved in the great fields of literary creation and its incorporation in printed forms may, like other objects of craftsmanship, be a Prefatory Note, an Illustration, & an Encouragement—the Workmanship of Life in Life itself, and its embodiment in forms of life which shall be as beautiful in life as, in imagination, are the happiest inventions of imaginative genius. This workmanship of life in life it was sought to advance, in however slight a degree, and to illustrate in the workmanship of the Press: a workmanship of life than all we can imagine immeasurably more important, for immeasurably more important than all that we can imagine is the Reality of Reality, the Reality which is Life. In the beginning God created Life, and the Life was with God, and the Life was God. And it is this Life, this Life of each and of all of us, which in the language of the Press

we must COMPOSE, and in the language of the Publisher PUBLISH.

V

It was thus that, in printing, and binding, Books, not Books alone were the object of the Press, but the creation, as by another hand are created the flowers of the field and of the hedgerows, of something of that Order and of that Beauty which, on the great scale, it is the business of life on the great scale to create; as it has been the business of the unseen on a great scale to create the universe. This creation of life on the great scale of great things has been the ultimate object aimed at by similitude in the creation of the small things which have been the creation of the Press.

VI

Nor does life on the great scale cease with its creation. But as the creation of books, printed and bound, passes, as a seed for the sowing, into life on the great scale, so shall life on the great scale,

> The Clowd-capt Towres, the gorgeous Pallaces,
> The solemne Temples, the great Globe itself,

yea, the very universe and all which it inherit, be carried over, itself only a seed for the sowing, into infinitude, and, on the tides of eternity, so for ever on, before the ever-expanding gaze of man.

VII

In my penultimate farewell in 1913 I said that in

closing the Press I should devote myself to "far other tasks." In a sense this will be true: but essentially my interests in life and in life's tasks will remain the same, though probably a great silence will now take the place of The Doves Press, a great silence that I may the more intimately listen to and perhaps overhear the voice—which indeed is never silent, if seldom listened for or distinguished amid the wild and unintelligible strife which is man's life to-day—the voice which is the aspiration of the universe and, in a great silence, is addressed to the soul. In this silence, listening, even now I seem to see arise on the far horizon of life's long vigil the shining summits of a great new world—a great new order touched with beauty and inflamed with a great delight—man's ultimate and infinite ideal. And with this New World trembling into life I put-to the shutters and close the doors of the Press, and, turning the key in the lock, bid farewell to THE DOVES PRESS—for ever.

VIII

In thus saying farewell to the Press I say it also, a grateful farewell, to all who have assisted the Press, have encouraged it, worked for it, subscribed; friends and fellow-craftsmen, known and unknown, to all

FAREWELL.

SALVE AETERNUM AETERNUMQUE VALE.

T. J. COBDEN-SANDERSON

The Library of
William Andrews Clark, Jr.

Part II: The Doves Press

The Library of
William Andrews Clark, Jr.

Part II: The Doves Press

TACITUS, Caius Cornelius.

Cornelii Taciti De Vita Et Moribus || Iulii Agricolae Liber || The Doves Press || Nº I The Terrace Hammersmith || MDCCCC

[Colophon]: Officina Columbarum excuderunt T. J. || Cobden-Sanderson et Emery Walker textum recensu || it J. W. Mackail . . . XIV Kal. Nov. MDCCCC.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1; Title as above, [a2] (verso blank); Text, [a3]-[e3] (verso blank), ending with colophon as above, in fours, pp. i-[xxxiv]; Blank leaf, [e4].

225 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 95; Doves Press, *Catalogue Raisonné* (1916), p. 16.

[COBDEN-SANDERSON, T. J.]

The Ideal Book Or Book Beautiful || A Tract On Calligraphy Printing || And Illustration & On The Book || Beautiful As A Whole || The Doves Press || Nº I The Terrace Hammersmith || MDCCCC

[Colophon]: This Tract, written by T. J. Cobden-Sanderson,

was || printed by him & Emery Walker at The Doves Press and finished Oct. 19, 1900 . . . Sold at The Doves Press.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1; Title as above, [a2] (verso blank); Text, [a3]-[b3] (verso colophon as above), in fours, pp. 1-[10]; Blank leaf, [b4].

300 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 22; Doves Press, *Catalogue Raisonné* (1916), p. 16.

MACKAIL, J. W.

William Morris || An Address Delivered The XIth || November MDCCCC At Kelmscott || House Hammersmith Before The || Hammersmith Socialist Society || By J. W. Mackail || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCI

[COLOPHON]: This Address was printed by T. J. Cobden-Sanderson || and Emery Walker at The Doves Press and finished April 24, 1901. . . . Sold at The Doves Press.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1; Title as above, in black and red, [a2] (verso blank); Text, [a3]-[d4] (verso blank), ending with colophon as above, in fours, pp. 1-[28].

300 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1919), Vol. V, p. 67; Doves Press, *Catalogue Raisonné* (1916), p. 16.

TENNYSON, ALFRED LORD.

Seven Poems & Two Translations || Alfred Lord Tennyson || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCII

[COLOPHON]: Printed by T. J. Cobden-Sanderson & Emery

Walker || at The Doves Press by permission of Lord Tennyson || and Messrs. Macmillan & Co., and finished April 7th || 1902. . . . Sold at The Doves Press.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso blank), pp. [1]-[2]; "Table Of Contents," [a2] (verso half-title, "Achilles Over The Trench," in red), pp. [3]-[4]; Text, in red, [a3], pp. 5-6; Half-title, "Oenone," in red, [a4] (recto), p. [7]; Text, [a4] (verso)-c1 (recto), pp. 8-17; Half-title, "The Lotos-Eaters," in red, c1 (verso), p. [18]; Text, [c2]-d1 (recto), pp. 19-25; Half-title, "Ulysses," in red, d1 (verso), p. [26]; Text, [d2]-[d3] (recto), pp. 27-29; Half-title, "Tithonus," in red, [d3] (verso), p. [30]; Text, [d4]-e1 (recto), pp. 31-33; Half-title, "Tiresias," in red, e1 (verso), p. [34]; Text, [e2]-f1 (recto), pp. 35-41; Half-title, "Demeter And Persephone," in red, f1 (verso), p. [42]; Text, [f2]-[f4], pp. 43-48; Half-title, "The Death Of Oenone," in red, g1 (recto), p. [49]; Text, g1 (verso)-[g3] (recto), pp. 50-53; Half-title, "Hector And The Bridge Of War," [g3] (verso), p. [54]; Text, in red, [g4] (verso colophon as above), in fours, pp. 55-[56]. 325 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 95; Doves Press, *Catalogue Raisonné* (1916), p. 22.

MILTON, JOHN.

Paradise Lost || A Poem In XII Books The Author || John Milton || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCII

[COLOPHON]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press and finished 3 June 1902. . . . Sold at The Doves Press.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso blank), pp. [1]-[2]; "The Argument" of all the Books, ending with "Errata," [a2]-[a15] (verso "The

Printers To The Reader," and errata), pp. 3-14; Half-title, "Paradise Lost," [a16] (recto), p. [15]; Text, [a16] (verso)-[z16] and aa1-[bb2] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 16-[388].

The heading of the first book, some of the initials, and the shoulder notes are in red; a few of the initials are in blue.

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 65; Doves Press, *Catalogue Raisonné* (1916), p. 20.

THE ENGLISH BIBLE || Containing The Old Testament & The New Trans || lated Out Of The Original Tongues By Special Com || mand Of His Majesty King James The First And Now || Reprinted With The Text Revised By A Collation Of || Its Early And Other Principal Editions And Edited || By The Late Rev. F. H. Scrivener M. A. LL. D. For The || Syndics Of The University Press Cambridge || Vol. I || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCIII

[Colophon]: Here ends the First Volume of The English Bible printed by T. J. Cobden- || Sanderson and Emery Walker at The Doves Press No. I The Terrace || Hammersmith . . . Finished December 1902. Sold at The Doves Press, and by C. J. Clay & Sons, || The Cambridge University Press Warehouse, Ave Maria Lane, London.

Condition: Five volumes, large 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: *Volume I.* Title as above, [a1] (verso blank), pp. [1]-[2]; Half-title, "The Translators To The Reader," [a2] (recto), p. [3]; Text, [a2] (verso)-[$b1_2$] (verso names of the books of the Bible), pp. 4-24; "Table Of Contents Of Volume I," [$b1_3$] (verso half-title, "The First Book Of Moses Called Genesis,"), pp. 25-[26]; Text, in black and red,

[b1_4]-[z1_6] and 2a1-[2b2_3], pp. 27-394; Colophon as above, [2b2_4] (verso blank), pp. [395]-[396]; Two blank leaves, [2b2_5]-[2b2_6].

Volume II. Title as above (except volume number), [a1] (verso blank), pp. [1]-[2]; "Table Of Contents Of Volume II," [a2] (verso half-title, "The Second Book Of Samuel"), pp. 3-[4]; Text, in black and red, [a1_1]-[z1_6] and 2a1-[2k3], pp. 5-518; Colophon: Printed by T. J. Cobden-Sanderson and Emery Walker at The Doves Press || No. I The Terrace Hammersmith . . . Finished October 15 1903. Sold at The Doves Press, and by || C. J. Clay and Sons, The Cambridge University Press Warehouse, London., [2k4] (verso blank), pp. [519]-[520]. Sig. 2k is four leaves.

Volume III. Six preliminary blank leaves, a1-[a1_4], pp. [1]-[12]; Title as above (except volume number and date, which is "MDCCCCIV"), [a1_5] (verso blank), pp. [13]-[14]; "Table Of Contents Of Volume III," [a1_6] (verso half-title, "The Book Of The Prophet Isaiah"), pp. 15-[16]; Text, in black and red, b1-[z1_6] and 2a1-[2b4] (verso colophon as in Volume II, except date, which reads "Finished May 13 1904"), pp. 17-[392]. Sig. 2b is four leaves.

Volume IV. Six preliminary blank leaves, a1-[a1_4], pp. [1]-[12]; Title as above (except volume number, which reads "Vol. IV Apocrypha," and date, which is "MDCCCCIV"), [a1_5] (verso blank), pp. [13]-[14]; "Table Of Contents Of Volume IV," [a1_6] (verso half-title, "I Esdras"), pp. 15-[16]; Text, in black and red, b1-[t1_5] (verso colophon as in Volume II, except date, which reads "Finished September 1 1904"), pp. 17-[302]; Blank leaf, [t1_6].

Volume V. Title as above (except volume number, which reads "Vol. V The New Testament," and date, which is "MDCCCCV"), [a1] (verso blank), pp. [1]-[2]; "The Table Of Contents Of Volume V," [a2] (verso half-title, "S. Matthew"), pp. 3-[4]; Text, in black and red, a1_1-[s1] (recto), pp. 5-[305]; Dedication, [s1] (verso)-[s2] (verso colophon as in Volume II, except date, which reads "Finished October 19 1904"), pp. 306-[308]. All in duplicate signatures of twos and sixes.

500 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, pp.

7-8; *Charles Templeton Crocker Library Catalogue* (1918), p. 133; Doves Press, *Catalogue Raisonné* (1916), p. 19.

MILTON, JOHN.

Paradise Regain'd || A Poem In IV Books To Which Are || Added Samson Agonistes & Poems || Both English And Latin Compos'd || On Several Occasions The Author || John Milton || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCV

[COLOPHON]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press, & finished June 1905. . . . ¶ Sold at The Doves Press.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; "Notice," $a1_1$, pp. 5-6; "Table Of Contents," [$a1_2$]-[$a1_3$], pp. 7-10; Half-title, "Paradise Regain'd," [$a1_4$] (recto), p. [11]; Text, in black and red, [$a1_4$] (verso)-$f1_1$ (verso blank), pp. 12-[86]; Title: Samson Agonistes, A Dramatic || Poem || Aristot. Poet. Cap. 6. || [One line in Greek, and four lines in Latin.] || MDCLXXI, [$f1_2$] (recto), p. [87]; Preface and Argument, [$f1_2$] (verso)-[$f1_4$] (verso "The Persons"), pp. 88-[92]; Text, in black and red, [$f1_5$]-[$k1_3$] (verso blank), pp. 93-[154]; Title: Poems || Both English And Latin Compos'd || At Several Times || [Two lines in Latin from Virgil.] || First Edition MDCXLV. || Second Edition MDCLXXIII., [$k1_4$] (verso blank), pp. [155]-[156]; Text, in black and red, [$k1_5$]-$p1_1$, pp. 157-230; Half-title, "A Mask," [$p1_2$] (verso "The Persons"), pp. [231]-[232]; Text, in black and red, [$p1_3$]-[$r1_5$], pp. 233-270; Half-title, "Joannis Miltoni Londinenis Poemata," [$r1_6$] (verso blank), pp. [271]-[272]; Half-title, "Elegiarum Liber," [$s1$] (recto), p. [273]; Text, in black and red, [$s1$] (verso)-[$t1_5$], pp. 274-302; Half-title, "Sylvarum Liber," [$t1_6$] (recto), p. [303]; Text, in black and red, [$t1_6$] (verso)-[$y4$], ending with colophon as above, in duplicate signatures of twos and fours, pp. 304-[344].

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, pp. 65-66; Doves Press, *Catalogue Raisonné* (1916), p. 20.

COBDEN-SANDERSON, T. J.

London || A Paper read at a Meeting of the Art Workers || Guild, by T. J. Cobden-Sanderson || March 6 1891

[Colophon]: Presented to the Subscribers to The Doves Press || Publications by T. J. Cobden-Sanderson & Emery || Walker, being composed and printed by Richard || Cobden-Sanderson Apprentice to the Press. Finished || March 31 1906.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Title as above, one leaf (recto), p. [1]; Text, one leaf (verso) and three leaves, ending with note, in red, and colophon as above, pp. 2-[8].

There are no signature marks.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 22; Doves Press, *Catalogue Raisonné* (1916), pp. 27-34.

EMERSON, Ralph Waldo.

Essays By Ralph Waldo Emerson || With Preface by || Thomas Carlyle || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCVI

[Colophon]: Printed from the first English edition by T. J. Cobden- || Sanderson and Emery Walker at The Doves Press || and finished January 5, 1906. . . . Sold at The Doves Press.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Half-title, "Preface By Thomas Carlyle London, 11th August, 1841.," [a1₁] (recto), p. [5]; Text, [a1₁] (verso)-[a1₅] (verso blank), pp. 6-[14]; "Contents," [a1₆] (verso blank), pp. [15]-[16]; "History," a poem, b1 (recto), p. 17; Text, b1 (verso)-[u4], ending with

colophon as above, in duplicate signatures of twos and sixes, pp. 18-[312]. Sig. u is four leaves.

The initial letter of each essay is in red.

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 39; Doves Press, *Catalogue Raisonné* (1916), p. 21.

GOETHE, Johann Wolfgang von.

Faust || Eine Tragoedie Von || Goethe

[Colophon]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press from the 1887 Weimar edition, || and published November 28 1906. . . . ¶ Sold at The Doves Press, || Nº I The Terrace Hammersmith.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Two preliminary blank leaves, a1-[a2], pp. [1]-[4]; Title as above, [a3] (verso blank), pp. [5]-[6]; "Inhalt," [a4], pp. 7-8; Half-title, "Zueignung," b1 (recto), p. 9; Text, in black and red, b1 (verso)-[b2] (verso blank), pp. 10-[12]; Half-title, "Vorspiel Auf Dem Theater," $b1_1$ (recto), p. 13; Text, in black and red, $b1_1$ (verso)-[$b1_5$] (verso blank), pp. 14-[22]; Half-title, "Prolog Im Himmel," in black and red, [$b1_6$] (recto), p. 23; Text, in black and red, [$b1_6$] (verso)-$c1_1$ (verso blank), pp. 24-[30]; Half-title, "Die Tragoedie," [$c1_2$] (recto), p. [31]; Text, in black and red, [$c1_2$] (verso)-[$r1_4$], in duplicate signatures of twos and sixes, pp. 32-260; Colophon as above, [$r1_5$] (verso blank), pp. [261]-[262]; Blank leaf, [$r1_6$]. Sig. a is four leaves.

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, pp. 44-45; Doves Press, *Catalogue Raisonné* (1916), p. 20.

RUSKIN, John.

Unto This Last || Four Essays On The First Principles || Of Political Economy By || John Ruskin || The Doves Press || Nº I The Terrace Hammersmith || MDCCCCVII

[Colophon]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press. . . . Sold at The Doves Press.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [i]-[ii]; Title as above, [a2] (verso blank), pp. [iii]-[iv]; "Preface," [a3]-[b2] (verso blank), pp. v-[xii]; "Contents," [b3] (verso blank), pp. xiii-[xiv]; Text, [b4]-[o4], pp. 1-98; "Appendix Of Notes," p1-[r3], in fours, pp. 99-120; Colophon as above, [r4] (verso blank), pp. [121]-[122].

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 80; *Charles Templeton Crocker Library Catalogue* (1918), p. 134; Doves Press, *Catalogue Raisonné* (1916), p. 22.

MILTON, John.

Areopagitica; || A Speech Of Mr. John Milton For || The Liberty Of Unlicenc'd Printing, || To The Parlament Of England. || [Four lines in Greek from Euripid. Hicetid.] || [Five lines in English.]

[Colophon]: Printed at The Doves Press by T. J. Cobden-Sanderson || and Emery Walker, from the first edition 'printed in the yeare 1644.' . . . Published June MDCCCCVII. Sold at || The Doves Press No I The Terrace Hammersmith.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Two preliminary blank leaves, a1-[a2], pp. [1]-[4]; Title as above, [a3] (verso blank), pp. [5]-[6]; Half-title, [a4] (recto), p. [7]; Text, [a4] (verso) and b1-f1, in duplicate signatures of twos and sixes, pp. 8-[74]; Colophon as above, [f2] (verso blank); Two blank leaves, [f3]-[f4].

300 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 66; Doves Press, *Catalogue Raisonné* (1916), p. 16.

CARLYLE, THOMAS.

Sartor Resartus: The Life & Opinions || Of Herr Teufelsdroeckh || By || Thomas Carlyle || [Four lines in German from Goethe.] || 1831

[COLOPHON]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press and published November 5 1907. || . . . ¶ Sold at || The Doves Press, No. I The Terrace, Hammersmith, || London.

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; "Contents," [a3], pp. 5-6; Half-title, "Sartor Resartus," in red, [a4] (recto), p. [7]; Text, in black and red, [a4] (verso)-[g2] (verso blank), pp. 8-[92]; Half-title, "Book Second," in red, g1 (recto), p. [93]; Text, in black and red, g1 (verso)-[p15], pp. 94-230; Half-title, "Book Third," in red, [p16] (recto), p. [231]; Text, in black and red, [p16] (verso)-y1 (verso blank), pp. 232-[330]; Half-title, "Summary," in red, [y2] (recto), p. [331]; Text, in black and red, [y2] (verso)-[y15] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 332-[342]; Blank leaf, [y16]. Sig. a is in fours.

300 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 18; Doves Press, *Catalogue Raisonné* (1916), p. 21.

CATALOGUE RAISONNÉ || Of Books Printed & Published At || The Doves Press No. I The Terrace || Hammersmith || May 1908

CONDITION: Small 4°, gray boards, linen back, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, one leaf (recto), p. [1]; Text with note by T. J. Cobden-Sanderson, in black and red, (verso of title) and three leaves, ending with imprint, pp. 2-[8].

There are no signature marks.

300 copies were printed.

REFERENCE: Doves Press, *Catalogue Raisonné* (1916), p. 88.

BROWNING, ROBERT.

Men & Women || By Robert Browning || Volume I || (1855)

[COLOPHON]: Printed by T. J. Cobden-Sanderson & Emery Walker || at The Doves Press from the first edition, 1855. || . . . ¶ Published June 1, 1908, & sold at || The Doves Press, No. 1 The Terrace, Hammersmith, || London.

CONDITION: Two volumes, small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: *Volume I.* Two preliminary blank leaves, a1-[a2], pp. [1]-[4]; Title as above, [a3] (verso blank), pp. [5]-[6]; "Contents," [a4], pp. 7-8; Half-title, "Men And Women," in red, b1 (recto), p. [9]; Text, in black and red, b1 (verso)-[n16], in duplicate signatures of twos and sixes, pp. 10-200; Colophon as above, [o1] (verso blank), pp. [201]-[202]; Three blank leaves, [o2]-[o4].

Volume II. Two preliminary blank leaves, a1-[a2], pp. [1]-[4]; Title as above (except volume number), [a3] (verso blank), pp. [5]-[6]; "Contents," [a4], pp. 7-8; Half-title, "Men And Women," in red, b1 (recto), p. [9]; Text, in black and red, b1 (verso)-[n13] (verso colophon as above, except date, which is December 2, 1908), in duplicate signatures of twos and sixes, pp. 10-[194]; Blank leaf, [n14].

250 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 12; Doves Press, *Catalogue Raisonné* (1916), p. 23.

COBDEN-SANDERSON, T. J.

Credo

[COLOPHON]: Printed At The Doves Press || No. I The Terrace, Hammersmith, W. || MDCCCCVIII.

CONDITION: Small 8°, full dark blue crushed levant morocco, gilt top, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, one leaf (verso "Pleni Sunt Coeli Et Terra Gloria Tua"); Text, two leaves; "Pleni Sunt Coeli Et Terra Gloria Tua," one leaf (verso colophon as above).

Printed without signature marks or pagination.

250 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, pp. 30-31; Doves Press, *Catalogue Raisonné* (1916), p. 23.

SHAKESPEARE, WILLIAM.

The Tragicall Historie Of || Hamlet || Prince Of Denmarke || By || William Shakespeare || (1604. 1623)

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 1 The Terrace, Hammersmith. || . . . Published & Sold at The Doves Press. || June || MDCCCCIX

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Half-title, "The Tragedie Of Hamlet Prince Of Denmarke," in red, $a1_1$ (verso "Act I. Scene I."), pp. [5]-[6]; Text, in black and red, [$a1_2$]-[$k1_6$] (verso first colophon), pp. 7-[160]; Half-title, "The Tragicall Historie Of Hamlet Appendix," in black and red, a1 (recto), p. [1]; Text, in black and red, a1 (verso)-$a1_1$ (verso "Contents"), pp. 2-6; "Parts Of Folio Added Or Omitted," in black and red, [$a1_2$]-[$a1_6$], pp. 7-16; "Parts Of Folio Substituted," b1-[b2], pp. 17-20; "Parts Of Quarto Deleted," in black and red, [b3] (verso "Changes In The Punctuation"), pp. 21-22; "Dramatis Personae" and "Stage Directions," [b4] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 23-[24]. Sig. b (repeated) is four leaves.

The initial at beginning of text is put in by hand, in green, by Edward Johnstone.

250 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 83; Doves Press, *Catalogue Raisonné* (1916), p. 18.

SHAKESPEARE, William.

Shake-Speares Sonnets || Tercentenary || Edition || MDCIX || MDCCCCIX

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall Hammersmith, || from the first edition, "imprinted at London by || G. Eld for T. T. 1609," . . . Published And Sold At || The Doves Press No. 15 Upper Mall || Hammersmith.

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Dedication of the edition of 1609, [a3] (recto), p. [5]; Text, [a3] (verso)-[f$_{14}$], in twos and sixes, pp. 6-84; Colophon as above, [f$_{15}$] (verso "Errata In First Edition Corrected," in black and red), pp. [85]-[86]; Blank leaf, [f$_{16}$].

The text is in black with shoulder notes in red. The three large capital letters were designed by Edward Johnstone.

250 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 83; Doves Press, *Catalogue Raisonné* (1916), p. 18.

WINSHIP, George Parker.

William Caxton || A Paper Read At A Meeting Of || The Club Of Odd Volumes In || Boston Massachusetts U. S. A. || In January M.D.C.C.C.C.V.I.I.I. By || George Parker Winship || MDCCCCIX

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press 15 Upper Mall Hammersmith. . . . ¶ Published and sold at The Doves Press. || MDCCCCIX

CONDITION: Small 4°, gray boards, vellum back, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Text, in black and red, [a3]-d1, in fours, pp. 5-[26]; Colophon as above, in red, [d2] (verso blank), pp. [27]-[28]; Two blank leaves, [d3]-[d4].

300 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 104; Doves Press, *Catalogue Raisonné* (1916), p. 16.

GOETHE, JOHANN WOLFGANG VON.

Faust || Eine Tragoedie Von || Goethe || Zweiter Theil

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from The Weimar Edition of 1899 . . . ¶ Published and Sold at The Doves Press. || June || MDCCCCX

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; "Inhalt," $a1_1$, pp. [5]-[6]; Half-title, "Die Tragoedie," [$a1_2$] (verso blank), pp. [7]-[8]; Half-title, "Der Tragoedie Zweiter Theil In Fuenf Acten," [$a1_3$] (verso "Faust II Erster Act Scene I"), pp. [9]-[10]; Text, in black and red, [$a1_4$]-[$z1_6$] and aa1-[aa3] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 11-[374]; Blank leaf, [aa4].

250 copies were printed.

The capitals were designed by Edward Johnstone.

This edition was specially revised by the editor of the Weimar text, Dr. Erich Schmidt.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 45; Doves Press, *Catalogue Raisonné* (1916), p. 20.

[COBDEN-SANDERSON, T. J.]

The City Planned || Reprinted from the Westminster Gazette || 27 October 1910 || The Doves Press

CONDITION: Small 4°, light brown wrappers, uncut.

FIRST EDITION.

COLLATION: Cover-title as above (verso "Come ye, let us go up to the mountain of the Lord. Isaiah."); Title as above, one page; Text, signed "T. J. Cobden-Sanderson, 19 October, 1911," three pages; Back-cover, blank.

On the second page of the text are two MS. corrections, made apparently by the author.

Laid in is an etched portrait of T. J. Cobden-Sanderson, by A. Legros, 1898, with the autographic signature of the author.

REFERENCE: Doves Press, *Catalogue Raisonné* (1916), p. 91.

COBDEN-SANDERSON, T. J.

The City Metropolitan || A Letter Addressed to The Times || Nov. 26th 1910. || The Doves Press

CONDITION: Small 4°, brown wrappers, uncut.

FIRST EDITION.

COLLATION: Cover-title as above (verso note by the editor of The Times); Title as above, one leaf (recto); Text, (verso of title-page) and one leaf; Back-cover, blank.

Laid in is an etched portrait of T. J. Cobden-Sanderson, by A. Legros, 1898, with the autographic signature of the author.

REFERENCE: Doves Press, *Catalogue Raisonné* (1916), p. 91.

BROWNING, ROBERT.

Dramatis Personae By || Robert Browning || (1864)

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the First Edition, 1864. . . . ¶ Published and Sold at the Doves Press. || MDCCCCX

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Two preliminary blank leaves, a1-[a2], pp. [1]-[4]; Title as above, in black and red, [a3] (verso blank), pp. [5]-[6]; "Contents," [a4] (verso blank), pp. [7]-[8]; Half-title, in red, b1 (recto), p. [9]; Text, in black and red, b1 (verso)-[n12], pp. 10-192; Half-title, "Apparent Failure," in red, [n13] (recto), p. 193; Text, [n13] (verso)-[n14], pp. 194-196; Half-title, "Epilogue," in red, [n15] (recto), p. 197; Text, [n15] (verso)-o1, in duplicate signatures of twos and sixes, pp. 198-202; Colophon as above, [o2] (verso blank), pp. [203]-[204]; Two blank leaves, [o3]-[o4].

250 copies were printed.

REFERENCE: Doves Press, *Catalogue Raisonné* (1916), p. 23.

PERVIGILIUM VENERIS

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the text as edited, rearranged, and supple- || mented by J. W. Mackail, . . . ¶ Published and Sold at The Doves Press. || MDCCCCX

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, in red, one leaf (verso blank); Half-title, one leaf (recto), p. [1]; Text, in black and red, one leaf (verso) and two leaves, pp. 2-6; Colophon as above, one leaf (verso blank), in fours, pp. 7-[8].

150 copies were printed.

This work has been assigned by Raquettuis to Sidonius Apollinaris (circa 400 A. D.), but the authorship and date are really unknown.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 70; Doves Press, *Catalogue Raisonné* (1916), p. 18.

LAUDES CREATURARUM

[COLOPHON]: Printed At The Doves Press || No. 15 Upper Mall,

Hammersmith, W. || from the ancient Italian Text published by || Monsieur Sabatier, and from the English || Translation by the late Mathew Arnold. || MDCCCCX

CONDITION: Small 8°, full red crushed levant morocco, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, one leaf (verso four lines in Latin); "Incipiunt laudes creaturarum quas fecit beatus Franciscus ad laudem et honorem Dei cum esset infirmus ad sanctum Damianum. MCCXXV," in red, one page; Text, Italian and English, printed in black and red, five pages; Four lines in Latin, one leaf (verso colophon as above).

There are no signature marks, and no pagination.

250 copies were printed.

This work has been ascribed to St. Francis of Assisi.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 31; Doves Press, *Catalogue Raisonné* (1916), p. 23.

GOETHE, JOHANN WOLFGANG VON.

Die Leiden || Des Jungen Werther || Von Goethe

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the 1899 Weimar Edition. . . . ¶ Published and Sold at the Doves Press. || MDCCCCXI

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Prefatory note, [a3] (verso blank), pp. [5]-[6]; "Inhalt," [a4] (verso blank), pp. [7]-[8]; Half-title, "Erstes Buch," b1 (recto), p. [9]; Text, in black and red, b1 (verso)-[f16], pp. 10-88; Half-title, "Zweites Buch," g1 (recto), p. [89]; Text, in black and red, g1 (verso)-k1, pp. 90-138; Half-title, "Der Herausgeber An Den Leser," [g2] (recto), p. 139; Text, in black and red, [g2] (verso)-[n2] (verso colo-

phon as above), in duplicate signatures of twos and sixes, pp. 140-[188]. Sig. a is four leaves.

The large initial on the first page of the text is in red.

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 45; Doves Press, *Catalogue Raisonné* (1916), p. 21.

WORDSWORTH, William.

A Decade Of Years || Poems By William Wordsworth || 1798-1807 || MDCCCCXI

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of 1857. . . . ¶ Published and Sold at the Doves Press. || MDCCCCXI

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Title as above, [a1] (verso blank), pp. [1]-[2]; Prefatory note, signed "C.-S.," [a2] (recto), p. [3]; "Table Of Poems," [a2] (verso)-[a4], pp. [4]-[8]; Half-title, "A Decade Of Years," in red, b1 (verso "Proem"), pp. [9]-10; Half-title, "Part I.," in red, [b2] (recto), p. [11]; Text, [b2] (verso)-[c$_3$] (recto), pp. 12-33; Half-title, "Part II," in red, [c$_3$] (verso), p. [34]; Text, [c$_4$]-k$_1$, pp. 35-142; Half-title, "Part III. Sonnets," in red, [k$_2$] (recto), p. [143]; Text, [k$_2$] (verso)-l1, pp. 144-154; Half-title, "Part IV," in red, [l2] (recto), p. [155]; Text, [l2] (verso)-[o$_4$], pp. 156-212; Half-title, "Part V," in red, [o$_5$] (recto), p. [213]; Text, [o$_5$] (verso)-p$_1$, pp. 214-222; Half-title, "Envoi," in red, [p$_2$] (verso text), pp. [223]-224; Half-title, "Table Of Years," in red, [p$_3$] (recto), p. [225]; Text, [p$_3$] (verso)-[p$_5$], pp. 226-230; Colophon as above, [p$_6$] (verso blank), in duplicate signatures of twos and sixes, pp. [231]-[232].

Throughout the text, the shoulder notes are in red.

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 104; Doves Press, *Catalogue Raisonné* (1916), p. 22.

IN PRINCIPIO

[Colophon]: Printed At The Doves Press || No. 15 Upper Mall Hammersmith W. || from the Authorised Version of The Holy || Bible and Published on the Tercentenary || of its First Publication || 1611. || MDCCCCXI

Condition: Small 8°, full dark red crushed levant morocco, uncut, by The Doves Bindery.

First Edition.

Collation: Title as above, one leaf (verso "In Principio Erat Verbum Et Verbum Erat Apud Deum Et Deus Erat Verbum"), in red; Text, in black and red, three leaves; "In Principio Erat Verbum," etc., in red, one leaf (verso colophon as above). No signature marks or pagination.

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 31; Doves Press, *Catalogue Raisonné* (1916), p. 23.

CATALOGUE RAISONNÉ || Of Books Printed & Published At || The Doves Press || 1900-1911 || May || MDCCCCXI

Condition: Small 4°, gray boards, linen back, uncut, by The Doves Bindery.

Second Edition.

Collation: Half-title, "Second Edition First Edition 1908," one leaf (verso) (recto blank); Title as above, in black and red, one leaf (recto), p. [1]; Text, in black and red, with note by T. J. Cobden-Sanderson, verso of title and five leaves, ending with imprint, pp. 2-12.

350 copies were printed.

Reference: Doves Press, *Catalogue Raisonné* (1916), p. 88.

GOETHE, [Johann Wolfgang von].

Iphigenie Auf Tauris || Ein Schauspiel || Von || Goethe || MDCCCCXII

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves

Press, 15 Upper Mall, Hammersmith, || from the 1889 Weimar Text. . . . ¶ Published and Sold at the Doves Press. || MDCCCCXII

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Half-title, "Iphigenie Auf Tauris," in red, $a1_1$ (verso blank), pp. [5]-[6]; "Personen," in red, [$a1_2$] (verso blank), pp. [7]-[8]; Half-title, "Erster Aufzug," in red, [$a1_3$] (recto), p. [9]; Text, in black and red, [$a1_3$] (verso)-[$g1_5$], in duplicate signatures of twos and sixes, pp. 10-110; Colophon as above, [$g1_6$] (verso blank), pp. [111]-[112]. 200 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 45; Doves Press, *Catalogue Raisonné* (1916), p. 21.

SHAKESPEARE, WILLIAM.

The Tragedie Of || Anthony And Cleopatra || By || William Shakespeare || (1623)

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of the First Folio, first imprinted in || 1623, . . . ¶ Published and Sold at the Doves Press. || MDCCCCXII

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Half-title, in red, $a1_1$ (verso "Actus Primus. Scaena Prima," in red), pp. [5]-[6]; Text, in black and red, [$a1_2$]-[$i1_4$], pp. 7-140; Colophon as above, in black and red, [$i1_5$] (recto), p. [141]; "Errata In Folio Corrected," in black and red, [$i1_5$] (verso)-[$i1_6$], in duplicate signatures of twos and sixes, pp. [142]-[144]. 200 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 84; Doves Press, *Catalogue Raisonné* (1916), p. 19.

[SHAKESPEARE, WILLIAM.]

Venvs And Adonis || Vilia miretur vulgus: mihi flauus Apollo || Pocula Castalia plena ministret aqua. || (1593)

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of the First Edition imprinted by || Richard Field, 1593, . . . ¶ Published and Sold at the Doves Press. || MDCCCCXII

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Dedication, signed by Shakespeare, in red, $a1_1$ (verso blank), pp. [5]-[6]; Half-title, "Venvs And Adonis," in black and red, $[a1_2]$ (recto), p. [7]; Text, $[a1_2]$ (verso)-$[d1_3]$ (verso colophon as above, in red), in duplicate signatures of twos and sixes, pp. 8-[58]; "Errata In First Edition Corrected," $[d1_4]$ (verso blank), pp. [59]-[60].

The initial letter on the first page of the text is in red.

200 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 84; Doves Press, *Catalogue Raisonné* (1916), p. 18.

COBDEN-SANDERSON, T. J.

Shakespearian Punctuation || A Letter || Addressed to the Editor of "The Times." || October 26, 1911.

CONDITION: 8°, uncut.

FIRST EDITION.

Two unnumbered leaves printed on both sides, signed at end by T. J. Cobden-Sanderson, and with imprint, "The Doves Press || No. 15 Upper Mall Hammersmith W."

On the first page is the autographic signature of T. J. Cobden-Sanderson.

GOETHE, [Johann Wolfgang von].

Torquato Tasso || Ein Schauspiel Von || Goethe || MDCCCCXIII

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the 1889 Weimar Text. . . . ¶ Published and Sold at the Doves Press. || MDCCCCXIII

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Half-title, "Torquato Tasso," in red, $a1_1$ (verso blank), pp. [5]-[6]; "Personen," in red, $[a1_2]$ (verso blank), pp. [7]-[8]; Half-title, "Erster Aufzug," in red, $[a1_3]$ (recto), p. [9]; Text, in black and red, $[a1_3]$ (verso)-[l2] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 10-[164]; Two blank leaves, [l3]-[l4].

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, pp. 45-46; Doves Press, *Catalogue Raisonné* (1916), p. 21.

PROSPICE. 1913.

(At the time of the compilation of this bibliography the above work was not in the William Andrews Clark, Jr., library.)

SHAKESPEARE, William.

The Tragedie Of Jvlivs || Caesar || By || William Shakespeare || (1623)

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of the First Folio, first imprinted in || 1623, . . . ¶ Published and Sold at the Doves Press. || MDCCCCXIII

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in

black and red, [a2] (verso blank), pp. [3]-[4]; Half-title, "Jvlivs Caesar," in red, $a1_1$ (verso "Actus Primus. Scaena Prima.," in red), pp. [5]-[6]; Text, in black and red, [$a1_2$]-[$g1_6$] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 7-[112]; "Errata In Folio Corrected," [h1]-[h2]; Two blank leaves, [h3]-[h4]; Last four leaves are without pagination.

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1919), Vol. V, p. 96; Doves Press, *Catalogue Raisonné* (1916), p. 19.

COBDEN-SANDERSON, T. J.

On A Passage In Julius Caesar || A Letter || Addressed to the Editor of "The Times" || July 17, 1913

Condition: 8°, uncut.

First Edition.

Two unnumbered leaves printed on both sides, signed at end by T. J. Cobden-Sanderson, and with imprint, "The Doves Press || No. 15 Upper Mall Hammersmith W." Enclosed in brown printed wrappers with title on first page as above (verso blank).

COBDEN-SANDERSON, T. J.

Note On A Passage In Anthony || And Cleopatra

Condition: 8°, uncut.

First Edition.

One unnumbered leaf printed on both sides, signed at end by T. J. Cobden-Sanderson, and with imprint, "No. 15 Upper Mall Hammersmith W." Some copies are enclosed in a brown printed paper wrapper. Below the printed name of T. J. Cobden-Sanderson is his autographic signature.

[COBDEN-SANDERSON, T. J.]

Amantium Irae || Letters To Two Friends || 1864-1867 || MDCCCCXIV

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith. . . . ¶ Published and Sold at the Doves Press. || MDCCCCXIV

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Dedication, $a1_1$ (verso blank), pp. [5]-[6]; "Contents," [$a1_2$] (verso blank), pp. [7]-[8]; "Prologue," [$a1_3$] (verso "Proem," in red), pp. [9]-[10]; Half-title, "Incipit Amantium Irae, 1864," in red, [$a1_4$] (recto), p. [11]; Text, in black and red, [$a1_4$] (verso)-[$c1_2$], pp. 12-40; Half-title, "Dies Irae: Flight To Naworth," in red, [$c1_3$] (verso note, in red), pp. 41-42; Text, in black and red, [$c1_4$]-f1, pp. 43-82; Half-title, "Dies Irae: Flight To Lynton," in red, [f2] (verso note, in red), pp. 83-84; Text, in black and red, $f1_1$-[i2], pp. 85-132; Half-title, "Dies Irae: Hampstead," in red, $i1_1$ (verso note, in red), pp. 133-134; Text, in black and red, [$i1_2$]-[$i1_3$] (verso "Explicit Amantium Irae 1867," in red), pp. 135-[138]; Half-title, "Amantium Irae Amoris Integratio Est 1864-1867," in red, [$i1_4$] (recto), p. [139]; "Epilogue," [$i1_4$] (verso)-[$i1_5$] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 140-[142]; "Errata," [$i1_6$] (verso blank), pp. [143]-[144].

Inserted as a frontispiece is an unknown portrait.

150 copies were printed.

These letters were addressed by T. J. S. (T. J. Cobden-Sanderson) to Lord and Lady Amberley in the years 1864-1867.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 22; *Charles Templeton Crocker Library Catalogue* (1918), p. 134; Doves Press, *Catalogue Raisonné* (1916), p. 23.

[COBDEN-SANDERSON, T. J.]

The New Science Museum || A Letter, with additions, || Addressed to the Editor of "The Times." || 16 September || 1913 || MDCCCCXIV

CONDITION: Small 4°, light brown wrappers, uncut.

FIRST EDITION.

COLLATION: Cover-title as above, to which is added "To the Letter|| as originally published in "The Times"|| have been added Paragraphs|| I and V," (verso blank); Title as above, one leaf (recto); Text, (verso of title-page) and three leaves, ending with imprint (verso of last leaf blank); Back-cover, blank. No pagination.

Laid in is an etched portrait of T. J. Cobden-Sanderson, by A. Legros, 1898, with the autographic signature of the author.

REFERENCE: Doves Press, *Catalogue Raisonné* (1916), p. 91.

SHAKESPEARE, WILLIAM.

The Tragedy Of Coriolanvs || By || William Shakespeare || (1623)

[COLOPHON]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of the First Folio, first imprinted in || 1623, . . . ¶ Published and Sold at the Doves Press. || MDCCCCXIV

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, in black and red, [a2] (verso blank), pp. [3]-[4]; Half-title, "Coriolanvs," in red, $a1_1$ (verso "Actus Primus. Scaena Prima," in red), pp. [5]-[6]; Text, in black and red, [$a1_2$]-[$k1_4$] (verso colophon as above), pp. 7-[156]; "Errata In Folio Corrected," in black and red, [$k1_5$]-[l3] (verso blank), ending with imprint, in duplicate signatures of twos and sixes, five leaves without pagination; Blank leaf, [l4]. There is a half-title before each act.

200 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 84; Doves Press, *Catalogue Raisonné* (1916), p. 18.

COBDEN-SANDERSON, T. J.

Note On A Passage In Shelley's || Ode To Liberty || 1914

CONDITION: 8°, uncut.

FIRST EDITION.

COLLATION: Title as above, p. [1]; Text, signed at end by T. J. Cobden-Sanderson, and with imprint, "The Doves Press,|| April 1914," pp. 2-6; pp. [7]-[8] blank. Enclosed in brown paper wrapper with title, "Note On A Passage in Shelley's|| Ode To Liberty|| The Doves Press|| 1914" (verso blank).

SHELLEY, PERCY BYSSHE.

Shelley || 1914

[COLOPHON]: Selected, Arranged, And Printed || at The Doves Press, 15 Upper Mall, Hammersmith, || By T. J. Cobden-Sanderson . . . ¶ Published and Sold at the Doves Press. || MDCCCCXIV

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Prefatory note, $a1_1$ (verso blank), pp. [5]-[6]; "Contents," [$a1_2$]-[$a1_4$], pp. 7-12; Half-title, in red, [$a1_5$] (verso "Proem"), pp. [13]-14; Half-title, "Part I," in red, [$a1_6$] (recto), p. [15]; Text, in black and red, [$a1_6$] (verso)-[$d1_3$] (recto), pp. 16-57; Half-title, "Part II," in red, [$d1_3$] (verso), p. [58]; Half-title, "Alastor: Or The Spirit Of Solitude, 1815," in red, [$d1_4$] (recto), p. [59]; Text, in black and red, [$d1_4$] (verso)-[f2], pp. 60-84; Half-title, "Part III," in red, $f1_1$ (verso two lines in Greek, in red), pp. [85]-[86]; Half-title, "Adonais: An Elegy On The Death Of John Keats, 1821," in red, [$f1_2$] (recto), p. [87]; Text, in black and red, [$f1_2$] (verso)-[$g1_3$], pp. 88-106; Half-title, "Part IV," in red, [$g1_4$] (recto), p. [107]; Text, in black and red, [$g1_4$] (verso)-$k1_1$, pp. 108-150; Half-title, "Part V," in red, [$k1_2$] (recto), p. [151]; Text, in black and red, [$k1_2$] (verso)-[$l1_6$], pp. 152-176; Half-title, "Table Of Years," in red, m1 (recto), p. 177; Text, in black and red, m1 (verso)-[m2], pp. 178-180; Colophon as above, [m3] (verso blank), in duplicate signatures of twos and sixes, pp. 181-[182]; Blank leaf, [m4].

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 90; *Charles Templeton Crocker Library Catalogue* (1918), p. 134; Doves Press, *Catalogue Raisonné* (1916), p. 22.

COBDEN-SANDERSON, T. J.

Wordsworth's Cosmic Poetry || Reprinted from The Westminster Gazette || 28 December 1914 || The Doves Press

Condition: 8°, uncut.

First Edition.

Two unnumbered leaves printed on both sides with title as above. Text is signed at end by T. J. Cobden-Sanderson, "St. James's Court, Westminster, 28 December 1814 (sic)." Enclosed in brown paper wrapper with title, "Wordsworth's Cosmic Poetry || The Doves Press" (verso blank). On the title of the text is T. J. Cobden-Sanderson's autographic signature.

KEATS, John.

Keats || 1914

[Colophon]: Selected, Arranged, And Printed || at The Doves Press, 15 Upper Mall, Hammersmith, || By T. J. Cobden-Sanderson. . . . ¶ Published and Sold at The Doves Press. || MDCCCCXIV

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Prefatory note, $a1_1$ (recto), p. [5]; "Contents," $a1_1$ (verso)-[$a1_3$], pp. [6]-[10]; Half-title, "Keats," in red, [$a1_4$] (verso sonnet), pp. [11]-12; Half-title, "Part I. Induction," in red, [$a1_5$] (recto), p. 13; Text, [$a1_5$] (verso)-[$c1_5$] (verso blank), pp. 14-[46]; Half-title, "Part II: Tales With Included Lyrics," in red, [$c1_6$] (recto), p. 47; Text, [$c1_6$] (verso)-[h2], pp. 48-116; Half-title, "Part III: Sonnets," in red, $h1_1$ (recto), p. 117; Text, $h1_1$ (verso)-[$h1_5$], pp. 118-126; Half-title, "Part

IV: Odes With Included Roundelays," in red, [h_{16}] (recto), p. 127; Text, [h_{16}] (verso)-[l_2], pp. 128-164; Half-title, "Part V. Hyperion. A Fragment," in red, l_{1_1} (recto), p. 165; Text, l_{1_1} (verso)-n_{1_1}, pp. 166-198; Half-title, "Table Of Years," in red, [n_{1_2}] (recto), p. 199; Text, [n_{1_2}] (verso)-[n_{1_3}], in duplicate signatures of twos and sixes, pp. 200-202; Colophon as above, [n_{1_4}] (verso blank), pp. 203-[204]; Two blank leaves, [n_{1_5}]-[n_{1_6}]. Throughout the text the shoulder notes and the verse numbers are in red.

200 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 55; *Charles Templeton Crocker Library Catalogue* (1918), p. 134; Doves Press, *Catalogue Raisonné* (1916), p. 22.

[SHAKESPEARE, William.]

Lvcrece || (1594)

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall, Hammersmith, || from the Text of the First Edition printed by || Richard Field for John Harrison, 1594 . . . ¶ Published and Sold at the Doves Press. || MDCCCCXV

Condition: Small 4°, full vellum, uncut, by The Doves Bindery.

First Edition.

Collation: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; Dedication by Shakespeare, in red, $a1_1$ (verso blank), pp. [5]-[6]; Half-title, "The Rape Of Lvcrece," in black and red, [$a1_2$] (recto), p. [7]; "The Argvment," [$a1_2$] (verso)-[$a1_3$] (recto), pp. 8-9; Text, [$a1_3$]-[$e1_4$], in duplicate signatures of twos and sixes, pp. 10-76; Colophon as above, in red, [$e1_5$] (verso "Errata In First Edition Corrected"), pp. [77]-[78]; Blank leaf, [$e1_6$].

The initial letter on the first page of the text is in red.

175 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 84; Doves Press, *Catalogue Raisonné* (1916), p. 18.

WORDSWORTH, WILLIAM.

The Prelude||An Autobiographical Poem By||William Wordsworth||1799-1805||MDCCCCXV

[COLOPHON]: Printed By T. J. Cobden-Sanderson||at The Doves Press, 15 Upper Mall, Hammersmith,||from the Text of the First Edition, 1850. . . . ¶Published and Sold at the Doves Press.||MDCCCCXV

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Preliminary blank leaf, a1, pp. [1]-[2]; Title as above, [a2] (verso blank), pp. [3]-[4]; "Contents," $a1_1$, pp. [5]-[6]; Half-title, "The Prelude," in red, [$a1_2$] (verso blank), pp. [7]-[8]; Half-title, "Book I," in red, [$a1_3$] (recto), p. 9; Text, in black and red, [$a1_3$] (verso)-[$t1_5$] (verso colophon as above), in duplicate signatures of twos and sixes, pp. 10-[302]; Blank leaf, [$t1_6$].

155 copies were printed.

REFERENCES: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 105; *Charles Templeton Crocker Library Catalogue* (1918), p. 135; Doves Press, *Catalogue Raisonné* (1916), p. 22.

GOETHE, [JOHANN WOLFGANG VON].

Goethe||Auserlesene Lieder Gedichte und Balladen||Ein Strauss||MCMXVI

[COLOPHON]: Selected, Arranged, And Printed||at The Doves Press, 15 Upper Mall, Hammersmith,||By T. J. Cobden-Sanderson||from the Weimar Text. . . . ¶Published and Sold at the Doves Press.||MCMXVI

CONDITION: Small 4°, full vellum, uncut, by The Doves Bindery.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso two lines of verse in German and the dates "April MCMXV" and "MCMXVI"), pp. [1]-[2]; Prefatory note, in English, [a2] (verso "Uebersicht"), pp. [3]-[4]; "Inhalt,"

$a1_1$-[$a1_6$] (verso blank), pp. 5-[16]; Half-title, "Goethe," in red, b1 (verso blank), pp. 17-18; Half-title, "Prolog," in red, [b2] (verso text), pp. 19-20; Half-title, "Zueignung," in red, $b1_1$ (recto), p. 21; Text, $b1_1$ (verso)-[$b1_3$], pp. 22-26; Half-title, "A. Claerchen," in red, [$b1_4$] (verso text), pp. 27-28; Half-title, "I. Wonne Der Wehmuth," in red, [$b1_5$] (recto), p. 29; Text, [$b1_5$] (verso)-[$f1_4$], pp. 30-92; Half-title, "B. Ilmenau," in red, [$f1_5$] (recto), p. 93; Text, [$f1_5$] (verso)-$g1_1$ (verso blank), pp. 94-[102]; Half-title, "II. Das Goettliche," in red, [$g1_2$] (recto), p. 103; Text, [$g1_2$] (verso)-[$i1_3$] (verso blank), pp. 104-[138]; Half-title, "C. Meine Goettin," in red, [$i1_4$] (recto), p. 139; Text, [$i1_4$] (verso)-[$i1_5$], pp. 140-142; Half-title, "III. Das Wunderbare," in red, [$i1_6$] (recto), p. 143; Text, in black and red, [$i1_6$] (verso)-o1 (verso blank), pp. 144-[210]; Half-title, "D. Natur Und Kunst," in red, [o2] (verso text), pp. 211-212; Half-title, "Envoi," in red, $o1_1$ (recto), p. 213; Text, $o1_1$ (verso)-[$o1_5$], pp. 214-222; Half-title, "Epilog," in red, [$o1_6$] (verso text), pp. 223-224; Half-title, "Colophon," in red, p1 (verso colophon as above), in duplicate signatures of twos and sixes, pp. 225-226; Five blank leaves, [p2]-[$p1_4$].

The shoulder notes throughout the text are in red.

175 copies were printed.

References: *Charles W. Clark Library Catalogue* (1918), Vol. IV, p. 46; Doves Press, *Catalogue Raisonné* (1916), p. 21.

COBDEN-SANDERSON, T. J.

Towards An Empire Of Science || The Doves Press || February || MDCCCCXVI

Condition: 8°, uncut.

First Edition.

Two unnumbered leaves printed on both sides, signed at end by T. J. Cobden-Sanderson, and with date, "MDCCCCXVI."

LITERATURE AND SCIENCE. 1916.

Mr. T. J. Cobden-Sanderson has stated that this tract was not issued separately, and that its only appearance was in the final (third) edition of the "Catalogue Raisonné."

CATALOGUE RAISONNÉ || Of Books Printed & Published At || The Doves Press || 1900-1916 || MCMXVI

[Colophon]: Printed By T. J. Cobden-Sanderson || at The Doves Press, 15 Upper Mall Hammersmith. || . . . ¶ Published and Sold at The Doves Press. || MCMXVI

Condition: Small 4°, full dark blue crushed levant morocco, gilt back, sides panelled in a geometrical design of double lines with Tudor roses and leaves, edges gilt, by The Doves Bindery.

Final Edition.

Collation: Title as above, [a1] (verso blank), pp. [1]-[2]; Half-title, "Contents," in red, [a2] (recto), p. [3]; Contents, [a2] (verso)-a1$_1$, pp. 4-6; Half-title, "Salve Aeternum Aeternumque Vale," in red, [a1$_2$] (recto), p. 7; Text, [a1$_2$] (verso)-[a1$_4$], pp. 8-12; Half-title, "Catalogue Raisonné," in red, [a1$_5$] (verso blank), pp. 13-[14]; Half-title, "A. Preliminary Publications," in red, [a1$_6$] (verso text), pp. 15-16; Half-title, "B. Books Printed & Published," in red, b1 (recto), p. 17; Text, b1 (verso)-[b1$_2$], pp. 18-24; Half-title, "C. Parerga," in red, [b1$_3$] (verso blank), pp. 25-26; Half-title, "I. London An Address given at a Sitting of the Art Workers Guild 1891," in red, [b1$_4$] (recto), p. 27; Text, [b1$_4$] (verso)-c1, pp. 28-34; Half-title, "II. Letters," in red, [c2] (recto), p. 35; Text, [c2] (verso)-[d1$_3$] (verso blank), pp. 36-58; Half-title, "III. Notes," in red, [d1$_4$] (recto), p. 59; Text, [d1$_4$] (verso)-e1$_1$, pp. 60-70; Half-title, "IV. Some Advertisements," in red, [e1$_2$] (recto), p. 71; Text, [e1$_2$] (verso)-f1$_1$, pp. 72-86; Half-title, "D. Catalogues," in red, [f1$_2$] (verso text), pp. 87-88; Half-title, "E. Chronological Table," in red, [f1$_3$], p. 89; Text, [f1$_3$]-[f1$_4$], pp. 90-92; Half-title, "Consecratio Quae Offertur" and "Epitaph," in red, [f1$_5$] (recto), p. 93; Text, [f1$_5$] (verso)-[f1$_6$] (verso colophon as above), pp. 94-96. In duplicate signatures of twos and sixes.

Throughout the volume the shoulder notes are printed in red.

The frontispiece is an etched portrait of T. J. Cobden-Sanderson by A. Legros, 1898. On the leaf before the frontispiece is the autographic signature, "T. J. Cobden-Sanderson. 31 August 1919."

150 copies were printed.

References: *Charles W. Clark Library Catalogue* (1919), Vol. V, p. 35; Doves Press, *Catalogue Raisonné* (1916), p. 88.

ANNOUNCEMENTS AND BOOK-LISTS.

A List Of Books Printed & In Prepar || ation By T. J. Cobden-Sanderson & || Emery Walker At The Doves Press || Nº I The Terrace Hammersmith W. || MDCCCCI

[At End]: December 31, 1900.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black, of which the fourth is blank.

Announces the publication of "Cornelii Taciti," "The Ideal Book Or Book Beautiful," "Unto This Last," and "The Authorized Version of the English Bible."

Cornelii Taciti.

Subscription blank. A single leaf printed in black on one side. Uncut.

The Ideal Book.

Subscription blank. A single leaf printed in black on one side. Uncut.

List Of Books Printed & In Prepar || ation By T. J. Cobden-Sanderson & || Emery Walker At The Doves Press || Nº I The Terrace Hammersmith W.

[At End]: March 1902

Condition: Small 4°, uncut.

Two leaves printed in black, pages unnumbered 1-4.

The Authorized Version Of The English Bible.

Subscription blank. A single leaf printed in black on one side. Uncut.

List Of Books Printed & In Prepar || ation By T. J. Cobden-Sanderson & || Emery Walker At The Doves Press || Nº I The Terrace Hammersmith W. || June 1905.

[At End]: Nº I The Terrace Hammersmith W.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black.

List 5 Of Books Printed & In Prepar||ation By T. J. Cobden-Sanderson &||Emery Walker At The Doves Press||Nº I The Terrace Hammersmith W.||April 1906.

[At End]: Nº I The Terrace Hammersmith W.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black, of which the fourth page is blank.

The Doves Press||No. I The Terrace Hammersmith||Notice

[At End]: The Doves Press, No. I The Terrace, Hammersmith.||May 1907.

Condition: Small 4°, uncut.

A single leaf printed in black on each side, announcing among other notices the publication in June of "Areopagitica," and in November, of "Sartor Resartus."

The Doves Press||No. 1 The Terrace Hammersmith||Notice||August 1907.

Condition: Small 4°, uncut.

A single leaf printed on each side.

Announces that on November 5 will be published "Sartor Resartus" and other works. On the verso is a specimen page of text printed in black and red.

The Doves Press||No. I The Terrace Hammersmith||Notice

Condition: Small 4°, uncut.

A single leaf printed in black on each side.

Announces on recto the publication on November 5 of "Sartor Resar-

tus," and as being in preparation "Men & Women" and "Apologia Pro Vita Sua." On the verso is a specimen page printed in black and red. Dated August, 1907.

Catalogue || Of Books Printed & Published At || The Doves Press || 1900-1911 || May || MDCCCCXI

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

Four leaves printed in black, pages numbered [1]-8.

The Doves Press || No. 15 Upper Mall Hammersmith W. || Notice Of Publication November || 1911 || MDCCCCXI

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black and red.

In this is announced for publication November 22, "A Decade Of Years," "In Principio," "Catalogue Raisonné," and descriptions of their bindings.

Catalogue || Of Books Printed & Published At || The Doves Press || 1900-1911 || January || MDCCCCXII

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

Four leaves printed in black and red, pages numbered 1-8.

The Doves Press || No. 15 Upper Mall Hammersmith W. || Recent Publications || 1911-1912

Condition: Small 4°, uncut.

A single leaf printed on each side in black and red.

Announcing "Iphigenie," "A Decade of Years," "In Principio," and "Catalogue Raisonné."

The Doves Press || No. 15 Upper Mall Hammersmith W. || In Preparation || MDCCCCXII

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

A single leaf printed on both sides in black and red.

Announces as in preparation in 1912, "Iphigenie" and "The Tragedie of Anthonie And Cleopatra"; and in 1913, "Torquato Tasso" and "The Tragedie Of Jvlivs Caesar."

The Doves Press || The Tragedie Of Anthony And || Cleopatra || Venus And Adonis || MDCCCCXII

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black and red.

Announces the publication on October 31 of the above work, with additional announcements of works in preparation.

The Doves Press || No. 15 Upper Mall Hammersmith W. || Notice of Publication || July || MDCCCCXII

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W.

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black and red.

In this is announced "The Tragedie of Anthonie and Cleopatra," "Venus and Adonis," "Shakespearian Punctuation," and other publications.

Shakespeare's Plays And Poems || The Doves Press || MDCCCCXII

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W. || MDCCCCXII

Condition: Small 4°, uncut.

Two unnumbered leaves printed in black and red.

Catalogue || Of Books Printed & Published At || The Doves Press || 1900-1916 || March || MDCCCCXVI

[At End]: The Doves Press || No. 15 Upper Mall Hammersmith W. || MCMXVI

Condition: Small 4°, uncut.

Six leaves, pages numbered 1-11; page 12 is blank.

The existence of other publications of a similar nature is not doubted, but the difficulties of collecting and describing them are as clearly obvious. None of the preceding nineteen items is at the present time in the William Andrews Clark, Jr., library.

DOVES PRESS BOOKS PRINTED ON VELLUM.

Tacitus, 5 copies.
The Ideal Book, 10 copies.
William Morris, 15 copies.
Tennyson, 25 copies.
Paradise Lost, 25 copies.
The English Bible, 2 copies.
Paradise Regain'd, 25 copies.
Emerson, 25 copies.
Faust I, 25 copies.
Unto this Last, 12 copies.
Areopagitica, 25 copies.
Sartor Resartus, 15 copies.
Men and Women I, 12 copies.
Men and Women II, 12 copies.
Credo, 12 copies.
Hamlet, 15 copies.
Shakespeare's Sonnets, 15 copies.
William Caxton, 15 copies.
Faust II, 25 copies.
Dramatis Personae, 15 copies.
Pervigilium, 12 copies.
Laudes Creaturarum, 12 copies.
Werther, 25 copies.
A Decade of Years, 12 copies.
In Principio, 12 copies.
Iphigenie, 32 copies.
Anthony and Cleopatra, 15 copies.
Venus and Adonis, 15 copies.
Torquato Tasso, 27 copies.
Julius Caesar, 15 copies.
Amantium Irae, 3 copies.
Coriolanus, 15 copies.
Shelley, 12 copies.
Keats, 12 copies.
Lucrece, 10 copies.
The Prelude, 10 copies.
Auserlesene Lieder, 10 copies.

This volume was printed
by John Henry Nash, San Francisco
for William Andrews Clark, Jr.
and consists of 150 copies
of which this is
No. 25

UNIVERSITY OF CALIFORNIA LIBRARY
Los Angeles
This book is DUE on the last date stamped below.

REC'D LD-URL
APR 25 1976
REC'D LD-URL
JUL 31 1982

Form L9-Series 444

UNIVERSITY of CALIFORNIA
AT
LOS ANGELES
LIBRARY

UC SOUTHERN REGIONAL LIBRARY FACILITY
D 000 439 572 9

PLEASE DO NOT REMOVE
THIS BOOK CARD

THE LIBRARY OF THE UNIVERSITY OF CALIFORNIA · LOS ANGELES

University Research Library

GLOBE 42145-0

CALL NUMBER
SER VOL PT COP
AUTHOR